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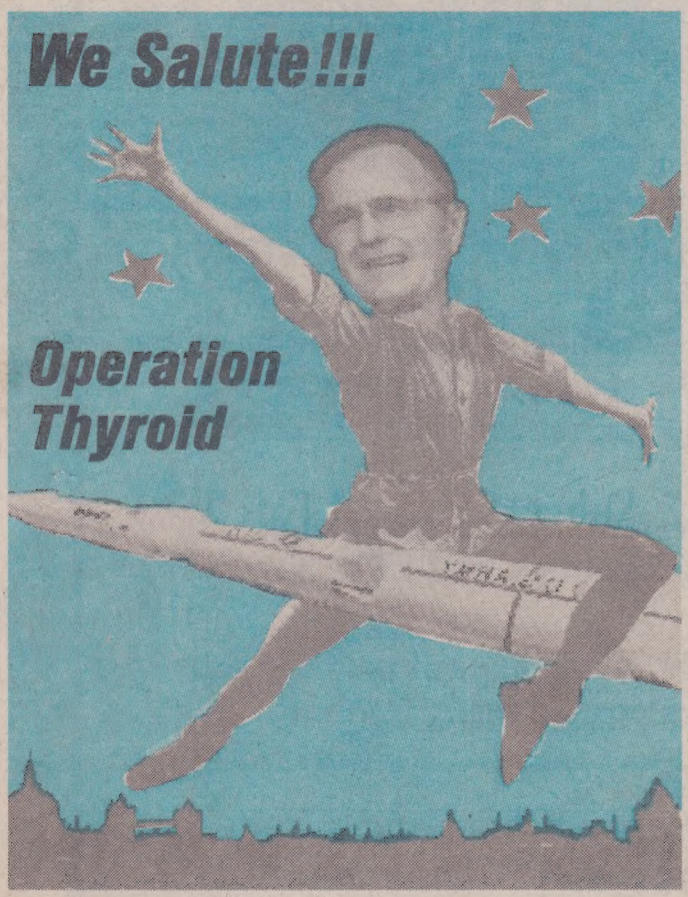

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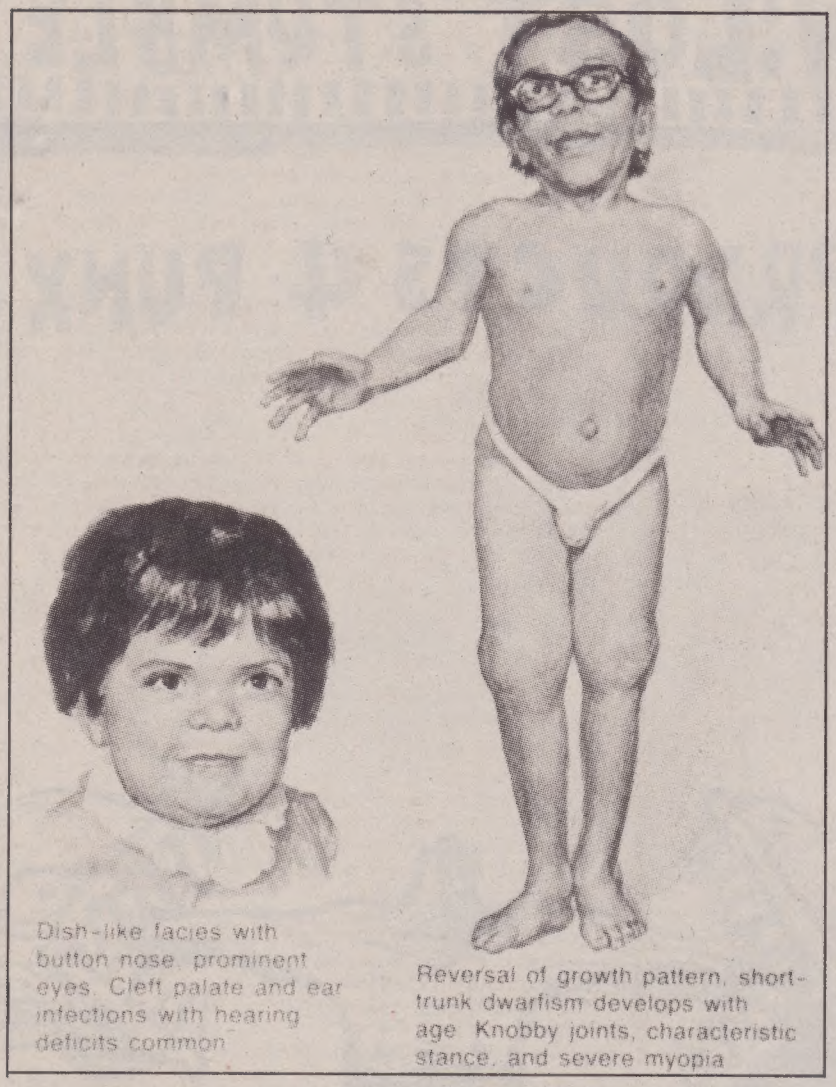

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JULY/AUGUST 1991 ISSUE NO. 14

"Our age has been called the Information Age. It could also be called the Misinformation Age. With the advent of electronic technology it is now possible to inform/misinform more people than at any time in history." (Walene James)

One thing I learned through creating this issue is how you have to spend your life trying to forget everything you were taught growing up. This issues's theme is that of disinformation, myths, propaganda... At the beginning we were trying to decide whether it was disinformtation or misinformation that we wanted to cover – until realizing that, in the end, if you are misinformed about something (like history, for example) it's probably not just a mistake. That someone, somewhere along the line, hid or distorted the truth for a reason. Which leads in to what so many of us call that "someone". I found I had a real problem with the THEY syndrome. THEY do this, THEY do that... THEY, of course, in my mind, represent the powers that be, that have been, that I can't control, but that can control me. But then everyone who is against "them" seems to have to prove themselves while they (the government, for instance) are right until proven wrong. So everyone against THEM sounds like a conspirator until they can prove themselves. (Why do I save the editorial for last? I sound like a blundering idiot).

Looking through the original outline for this issue, only a few of the intended articles actually came to print, a lot of them just weren't completed on time... So, you can call this the Disinformation issue part one. We may actually run part two some day... maybe we wont... disinformation is a continuing theme in this mag anyway.

Mikki just told me that we've finally been legitimized (thank god). Unhappy about some review, it seems the band Greenhouse Effect (who, I believe, still owe $20 for a 1/3 page ad they ran in issue #9), wrote a song about and titled "Ben is Dead" (isn't this exciting!). It's already being presented as a "hit" (though they haven't sent us a copy of it yet) so you should all call up KXLU (338-5958) and request it so we can hear how accurate our "review" is.

And some miscellaneous car news that you all have been dying to hear: I got my car antenna fixed (now I can finally listen to something besides KFI – my friends are very happy). Mikki got her car stolen, then she found it, stripped of course. Kerin gave the cop on the scene a BID and chatted about the last Sisters of Mercy concert with him. Mikki got a rental car in the mean time while her insurance agency tried to ruin her life. Then that car was totalled when she was rear ended in the thing. Let's just say she's a lot slower now... (Send all get well cards to Mikki c/o BID Magazine).

Oh, and lastly, can some rich person with bad eyesight send us some major amounts of cash already. In exchange we promise to use it to add more pages in order to increase the type size – though I know you guys are really into 7 point Helvetica Condensed Light... 'Til then BID magnifying glasses are really cheap. Send $10 for our catalog.

So, I hope you enjoy. And I hope I don't cry when I get this issue back from the printer (as I did the last one – it's some post-natal thing). And I hope the color comes out alright (I really really hope). And I hope that someday I learn how to keep my friends and my deadlines at the same time..... Darby

P.S.: We had no room to include all of Tomás' piece on Dave Emory, but, when you're talking about issues such as disinformation he should be mentioned. So here's at least some of the information on how you can here what he's got to say for yourself... DAVE EMORY uses the radio broadcast medium to expose his research about the hidden realities of our government and the roll of Right wing terrorist and political groups. His program, originally called HARD RAIN and now known as ONE STEP BEYOND, is heard weekly on KFJC-FM 89.7 in Los Altos Hills at Foothill Community college every Sunday night. A catalog of tapes is available from ARCHIVES ON AUDIO, a tape duplication company based in San Francisco which has a complete collection of Dave Emory Archive tape material. Contact them at PO Box 170023 San Francisco, CA 94117-0023. In addition rebroadcasts of Dave's programs can be heard across the country on community radio. Here in LA Radio Free America is heard on 88.9FM KXLU's ALTERNATIVE OUTLOOK sometime between the show's 11pm to 1am time-slot and on the ROY OF HOLLYWOOD program on KPFK 90.7FM every weeknight at midnight – call Roy for exact broadcast times.

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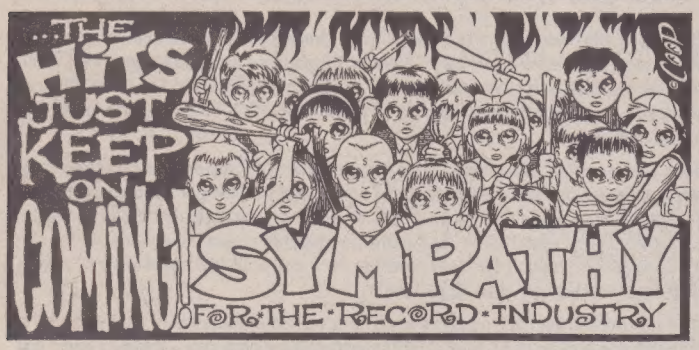

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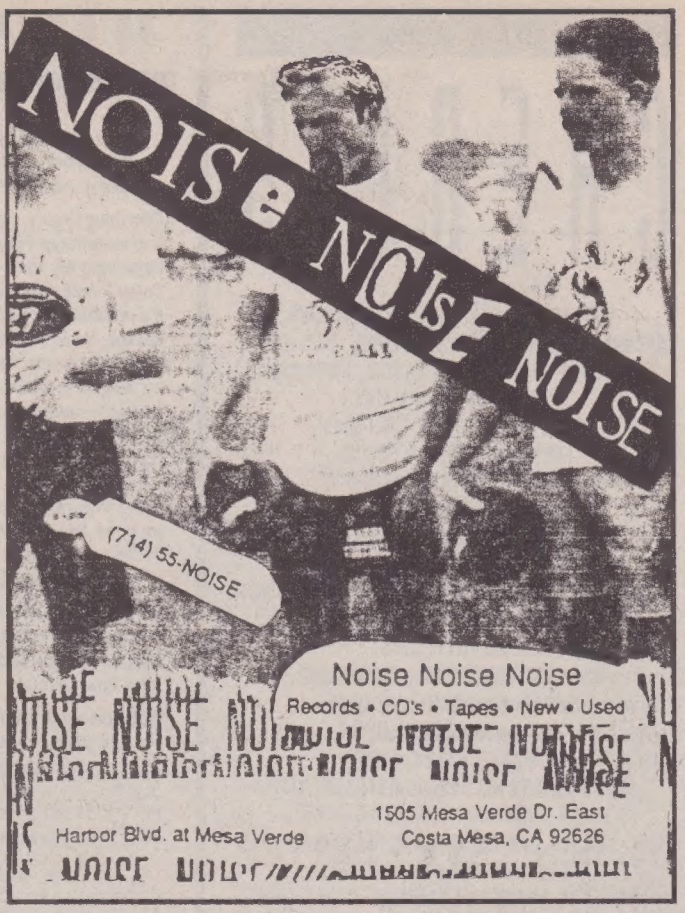
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LETTERS

FEELGOOD LETTER OF THE MONTH

Ben Is Dead,

I just picked up a copy of your mag, and what can I say? I dig it more than Cap'n Crunch! Your format is a welcome change from the "usual" zine formats, which entail too much emphasis on the music scene and not enough on important issues, or vice versa. I even learned some new ways to pilfer (a positive trait of any zine, to be sure!).

At any rate, I just figured I'd get up off my ass and drop a line conveying my new-found interest in your much-better-than-average publication. Keep it up, eh?

Mark Shiflett, Santa Ana, CA.

FEELING EVEN BETTER

Hello Ben Is Deadsters!

My name is Tim Stegall. I'm a writer for more mags than I care to remember, and I used to write for Flipside. Then again, what do I hope to gain from tellin' you this? Unlike my very deluded jailbird pal Shane Williams, I have no pretentions that having my name in print means the underground rock world owes me something (or, at least, I don't anymore!).

Anyhow, my pal Lee Joseph flowed me a copy of your "Broke" issue, and I thought it was fuckin' great! At a time when most 'zines which come my way strike me as complete and utter dogshit, to the point where I'm disgusted with the whole enterprise, Ben Is Dead comes along and waves a sign in my face that reads: "1) Open mouth. 2) Insert foot." Good writing, original subject matter, great hand-in-hand senses of fun and humor, a marvelous spirit, brilliant production values... You guys have it all! You guys have totally renewed my faith in the D.I.Y. press! It's seeing stuff like Ben Is Dead and Motorbooty which gives me the same buzz I got from reading Slash, Sick-Teen, or the mid-eighties Forced Exposure for the first time!

Here's my ten bucks. Add me to your subscription list. I'm more than happy to support anything as cool as Ben Is Dead. When I can afford it, I'll even send bucks for a t-shirt. I really LOVE the mag! It almost makes me wish I'd started with you guys, rather than Flipside...

Surfin' with God on a septic bomb,
Tim Stegall

FEELING A LITTLE TOO GOOD

Dear Darby,

I wrote you a poem. I hope you like it:

Darby, Darby; you sexy mama,
Want to come help me
Throw my banana
Out of whack?
As you lay on your back,
Gorgeous limbs splayed wide.
Or perhaps you like to ride,
Be the one in control,
The one on top.
Either way,
We're destined for each other,
I'll even be the child if you'll be the mother.

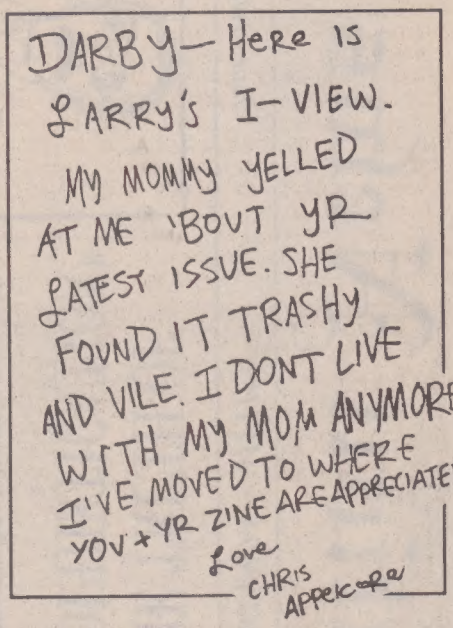
Well, there it is. Please consider this an open invitation to a new experience.

Lustingly Yours,
Zeus Jackson of Brother Voodoo!
Somewhere in SoCal.

DOWNRIGHT WASTED

Ben Is Dead,

Well you were right... Smoking lettuce hearts is very much like opium. Including its addictive nature. As soon as I read the drug section from the Encyclopedia of Broke, I tried your suggestion. Of course, I didn't believe that smoking an ordinary vegetable could affect me, but it did, in a big way. And now I can't stop. I'm up to six heads a day in less than two weeds. It's insane. I have lettuce leaves laying all over the kitchen and I just can't eat that much salad. My roommates think I've gone crazy, and they may be right. I've never taken to any drug so easily, so quickly. To be honest, it scares the shit out of me. I should quit before I get deeper into it, but I don't think I can. Has anybody else reacted like this? If they have, I would be interested in getting a support group together. Freedom of information does have its down side.



Christian Atrocity

P.S. Do you have any idea what the long term effects of lettuce smoking are?

Dear Christian,

Receiving your letter has given me the courage and strength to come out and admit my addiction: I smoke cinnamon. It started innocently - my friend and I were bored and decided to smoke all the seasonings in his house. We got to the bag of cinnamon sticks, and now I wish we hadn't. I could trade anything for a hit off a burning stick. I buy twelve bags a day, and the people at the grocery store think I'm insane. Darby has to hide her cinnamon every time I come over. I coffee house-hop every night just to snag the sticks they put in their drinks. I am out of control!!!

Your problem is easier. I have heard of a few L/A (Lettuce Anonymous) groups in the area, and I hear that, though the withdrawal from lettuce in agonizingly painful, recovery is 99.9% guaranteed. My addiction has no cure. I am destined to crave this spice until I die from a bad batch. Beware of vegetables and spices, my fellow addict. Gotta go get my fix!

The Postmistress Kerin

People, please send your letters and comments to: BEN IS DEAD LETTERS, P.O. Box 3166, Hollywood, CA 90028.

"All the news that's fit to spit."

Dis'Information News

The International Edition

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Carrots Will Kill You!

EVERY CARROT YOU EAT BRINGS YOU CLOSER TO DEATH

From the Northern California section of The Institute of Food Technologists and regurgitated on the Rush Limbau show

* Nearly all sick people have eaten carrots. The effects are obviously cumulative.
* 99.9% of all people who die from cancer have eaten carrots.
* 99.9% of the people involved in air and auto accidents ate carrots within 60 days preceding the accident.
* 93.1% of juvenile delinquents come from homes where carrots are served frequently.
* Of the people born in 1839 who later dined on carrots, there has been a 100% mortality.
* All carrot eaters born between 1849 and 1859 have wrinkled skin, have lost most of their teeth, have brittle bones and failing eyesight, if the ills of eating carrots have not already caused their death.
* Even more convincing is the report of a noted team of medical specialists: Rats force-fed with 20 pounds of carrots for 30 days developed bulging abdomens. Their appetites for wholesome food were destroyed.
* We have heard rumors that some dairy farmers are even feeding these death dealing vegetables to their cows. Have they no shame?

Operation Disinformation

By Mikki Halpin

Special to the BEN IS DEAD

During the Gulf War, the Air Force claimed that their Tomahawk missiles had an 80% success rate. But the Navy has recently revealed that the Air Force ordered them to shoot off twice as many Tomahawks as normally required at each site, because the Air Force was not confident of the Tomahawk. This overkill, designed expressly to feed to the fawning media awaiting the latest technical triumph, cost the taxpayers at least $245 million dollars.

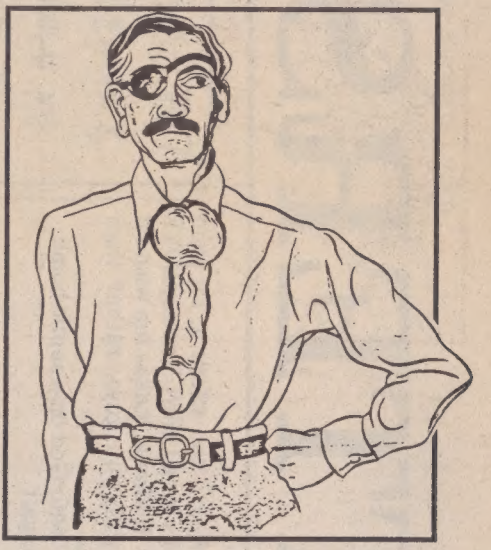
This information and more like it is coming out now because the various wings of the military are all competing against one another for funding. Each is attempting to use Operation Desert Storm statistics to its own advantage. This competition has other expensive ramifications; because the Air Force firing programs were not compatible with the Navy's onboard computers, an officer had to be flown from Riyadh, Saudi Arabia to each ship stationed in the Gulf every day, with the necessary software in his pocket.

THE TRUTH OF "SOPHISTICATION"

It began when the crusaders came marching home, with tall tales to tell. They also brought back a few tricks that they had picked up in the land of the Infidels. One of them was the windmill, which soon meant that grain could be ground into meal on the top of a hill as well as down by the old mill stream. Another was the trick of using sugar as a fermenting agent in making beer and wine. This sneaky process was called *sophistication*. To sophisticate beer meant to corrupt it or spoil it by adding some foreign or inferior substance. Sugar was foreign and inferior to natural malt and hops.

The word sophhisticate eventually went out of fashion; it was replaced by "adulterate" this gave way to the bland quantitative, description of foreign inferior substances as additives. Today, we're so sophisticated, and our food is so corrupt, that our sophisticaters have us believing double talk. Does our food need to be "fortitfied" or "enriched"? Why refine flour and then enrich it? The refinement process strips many vital elements from the grain. So much for progress.

In the good old days when beer was beer, sophistication was a fighting word. Serious lovers of the brews took stern measures to ensure that they were drinking nothing but pure beer made with grains, malt, and hops. Tasters would spill a suspected brew out onto a wooden seat and test it by sitting square in the puddle in their leather breeches. After due deliberation and evaporation, the taster would rise from the wooden bench. If his leather-bound *derriére* adhered to the wood, the brewer was in trouble for adding sugar to his beer. Pure malt beer without sugar was not considered



to yield an adhesive extract.

In Britain in 1816; an act was passed which outlawed brewers even possessing sugar or molasses. In the twentieth century, possession of drugs is sufficient grounds for criminal charges. In the nineteenth century, possession of sugar by a brewer was considered evidence of intent to sophisticate his brew. By that time, however, the pillory and the tumbril had given way to imprisonment and fines - knavish brewers could afford to take more chances.

In olden days, beer was more than the color, bubble, and fake foam of today's plastic age. It was a syaple food - liquid bread. Nursing mothers drank it for breakfast. A brewer who added sugar to his beer was threatening the survival of the race. When he was carted around in the merde wagon, the message was clear: The human body and brain cannot handle sugar. They knew.

Excertpted ('cause I [Darby] am just a lazy bum) from *Sugar Blues*, by William Dufty).

Woman Barfs Over Pet's Mistaken Identity

By Janice and Gina

A 29 year old San Ysidro woman had a nervous breakdown when her faithful canine companion turned out to be one dirty rat.

Olympia Rosenbaumstein had been vacationing in Ensenada, Mexico when she came across a perky pooch wandering the lonely Mexican streets.

"It was so cute and unusual," Rosenbaumstein said. "It kept following me around and I just couldn't resist it, so I took it home with me."

Seem the young lass couldn't resist its animal magnetism.

Making itself at home, the cuddly canine (affectionately named Wheatnut) became a regular family member.

"We ate together off the same dishes, and my sweet little Wheatnut and I even slept together on my favorite pillow. I even bought her a Mr. Carrot squeak toy."

One day, their happy household was turned upside-down when the playful pooch seemed to be getting ill and started foaming at the mouth.

"I was really worried about my little doggie," she said, "so I rushed her to the vet."

Little did she know, her vet visit was to be a horrifying experience she didn't bargain for.

Upon examining the sickly hound, the doctor made an astonishing discovery.

"When the doctor questioned me about where I got my pup, I was hesitant to reveal the true origin of Wheatnut. He then told me that my dog was not a dog, but a ....."

Sad to say, Olympia Rosenbaumstein couldn't finish her last few words because still to this very day, she vomits uncontrollably every time she thinks of or says the words: sewer rat.

Why Fight It?

By Mikki Halpin

Special to BEN IS DEAD

Hollywood, June 19 – A recent issue of *Primate Report* reveals that deceit and trickery may be part of our genetic makeup. Researchers Richard Byrne and Charles Whiten were first intrigued by the behavior of a baboon they call "Paul" (if that's not anthropomorphizing their subject, I don't know what is). Paul, observing a young female member of his social group digging up a yummy plant, let out a scream of pain that brought his mother running. She chased away the supposed attacker, and Paul enjoyed the root as a reward. Byrne and Whiten found this type of deception and others, which they lump under the name "Machiavellian", so ubiquitous that they are now researching the possibility that the primate brain is organized and programmed for social manipulation.

In the porno software program MacPlaymate ™, the image of the woman who is the object of the sexual games the program enacts, constantly queries the player. "Do you think I'm pretty?" she asks. "Do you love me?" The player must answer "Yes", or the program will quit. In effect, lying is built into the erotic relationship one is forming with the woman.

Now, perhaps Paul's behavior was the result of simple trial and error, and no intellect was involved. He may have simply learned that when he screams, his mother comes, and he is rewarded with food. But the team observed him performing the same ritual several times, and in each instance, the scenario was similar—he was out of his mother's sight, and thus she assumed her baby was under attack.

We just got a press kit from Henry Rollins, in time for the Lollapalooza tour. There are two stapled sets of paper inside, as well as an 8 x 10" glossy of THE ROLLINS BAND. The fourteen page packet (each sheet copied onto only one side, and one sheet containing only the word "clippings") was written by Rollins and it says, in part, "Sometimes I am amazed at the things I read about myself in the press." This packet goes on to give a fairly lucid and entertaining synopsis of Rollins' career and various projects. The other packet, written by AIM Marketing's Marie Patterson, reads, in part, "Henry Rollins appeared on the American music scene in 1981 with his band, Black Flag" (emphasis added).

Byrne and Whiten also found a correlation between the ability to manipulate and decieve and the brain size of the primate. Thus, humans have the most highly evolved deception capability. We can even fool ourselves.

An Infinite Typewriter Story

When I was growing up, one of the most profound statements of the time was: If you took an infinite number of monkeys and an infinite number of typewriters and gave them an infinite period of time, they would write all the great books.

This statement negates all of man's accomplishments as well as stating that no matter how worthless a person is, they are or can be as great as the greatest of men.

Looking back today, I realize that if you took an infinite number of monkeys and an infinite number of typewriters, after an infinite period of time, you would have an infinite pile of monkey shit all over those typewriters. *–Dad*

NO ARYAN NATION

Stolen from "The Dictionary of Misinformation"

Aryan. This word no doubt suggests to many people the idea of "pure" blood. The Nazis tried to make Aryan denote a non-Jewish Caucasian, especially Nordic. This was a trumped-up meaning, of course.

Properly, Aryan has both an ethnic and a linguistic sense. In the ethnic sense Aryan refers to a people who inhabited the Iranian plateau, moved into northern India, and merged with the peoples there. They spoke Indo-European. Strictly speaking, this group would include certain Indians and Iranians and their descendents, but would rule out most Germans, English, and Americans.

Used in the linguistic sense, though less commonly today, Aryan refers to the languages descended from Indo-European: such as Greek, the romance languages, Celtic, Germanic (including Scandanavian and English), Indic and Iranian languages, Armenian, Albanian, Slavic and Baltic languages, etc.

The idea of "pure" blood is fatuous and opprobrious. Man's ceaseless migrations have made certain that all of us are mixtures.

Hocus pocus, alakazoo! You're misinformed, and don't know what to do.
Take it easy, don't you worry. We'll fix that in a hurry.
Clarity and truth will come to you even if you've never practiced voodoo.
Are you thinking that I lied? I didn't! Here's the postmistress'

EASY TO FOLLOW MAGICK GUIDE!

Below you'll find some invocations
to banish any misinformations.
Why do it the hard way if you can
Fix it easy by just saying ALAKAZAM!!! (Oh dear god!!! -ed)

• SLEEPING WITH A SUNFLOWER UNDER YOUR BED ALLOWS YOU TO KNOW THE TRUTH IN ANY MATTER

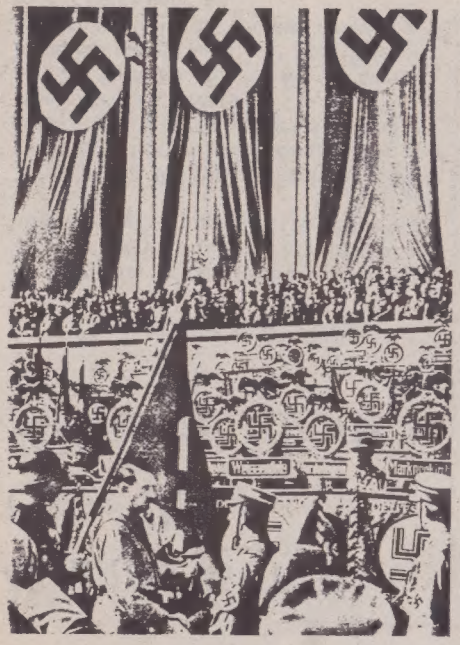
• TO PROTECT YOURSELF AGAINST GOSSIP: inside the cover of an unused matchbook, inscribe the head of a hound and chant over it "friend of all" six times. While out on the town, use the matches to light other people's cigarettes and the charm will keep you safe from any gossip that might get started about you.

• CLOVES ARE BURNED AS INCENSE TO STOP OTHER FROM GOSSIPING ABOUT YOU. (They're good to smoke too.)

• TO PREVENT PEOPLE FROM GIVING YOU WRONG DIRECTIONS: carry a small compass with a bit of yellow yarn through the handle. Chant over it "find me the right path to take me to my destination." When you ask a stranger for directions, he will either tell you correct directions, or tell you he doesn't know. (I read in a travel brochure that Koreans feel it an honor to be asked for help, and will often give wrong directions just so they can be of service.)

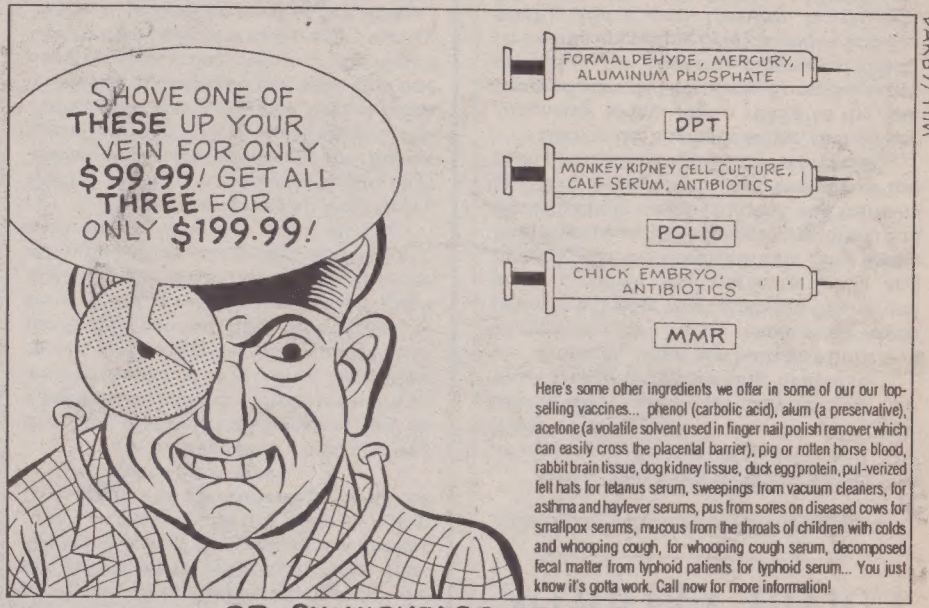
• BURN SLIPPERY ELM AND THROW INTO THE FIRE A KNOTTED YELLOW CORD OR THREAD. ANY GOSSIP AGAINST YOU WILL STOP.

PLEASE NOTE: Results will vary depending on the amount of effort invested. Ben Is Dead is not responsible for any gory, wailing apparitions that may materialized due to using these spells.. To the Blonde Bail Bond Bimbo Voodoo Priestess: MY YIN WILL BE YOUR YANG!!!



Some people cremate their dead, others bury them. Not this time!
BIZARRE! Grieving widow Sally Wilkins had dead hubby Bill's body gutted and freeze-dried — and made into a floor rug.
Widow turns hubby's skin into rug!
SHOCKING PHOTO!
'I'd rather have him on the floor of our bedroom than buried in the ground!' —SALLY WILKINS
By BURT PHILMON
Sally Wilkins couldn't bear to part with her dead husband Bill so she turned his body into a "manskin" rug!

[advertisement]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DPT
MONKEY KIDNEY CELL CULTURE, CALF SERUM, ANTIBIOTICS
POLIO
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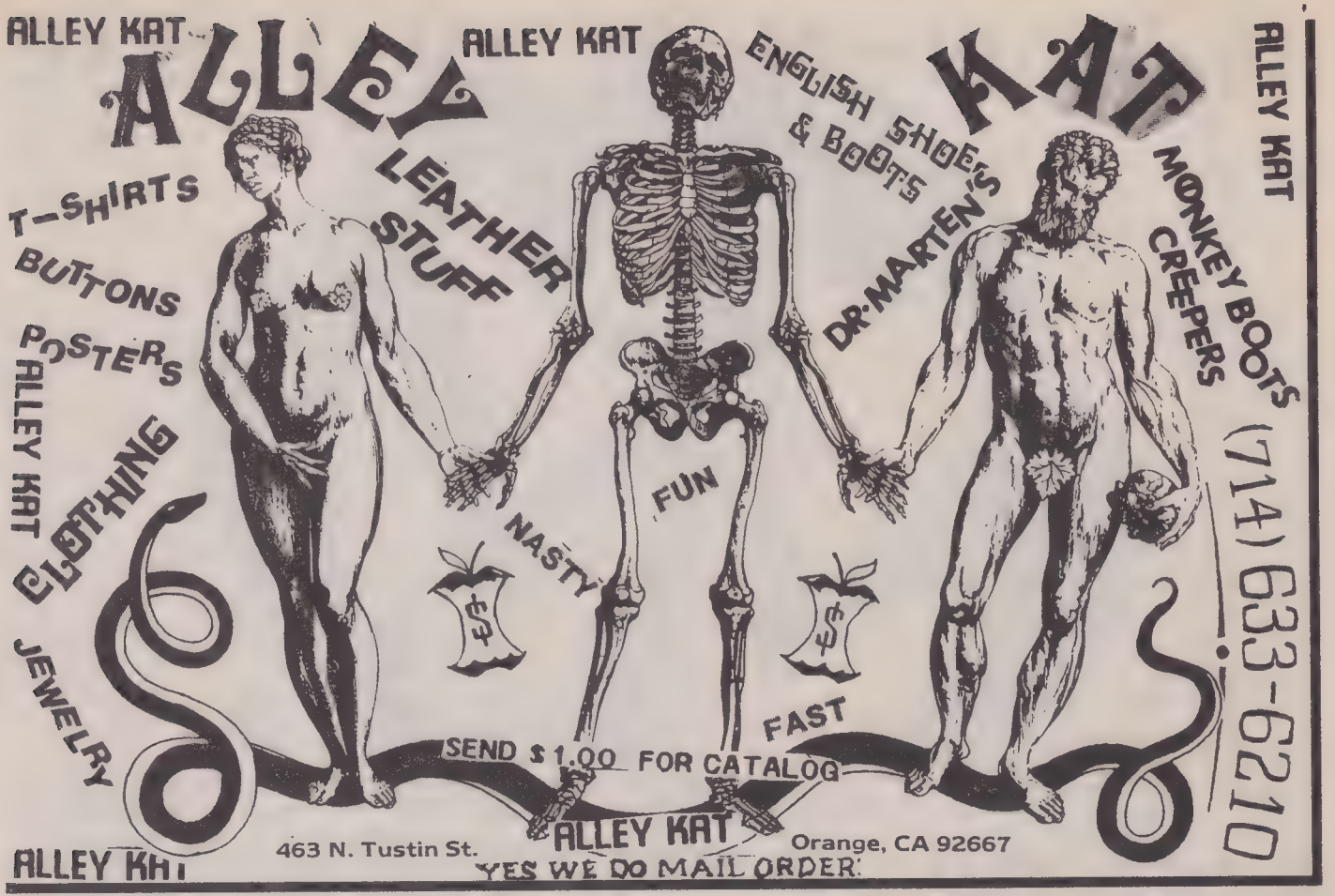

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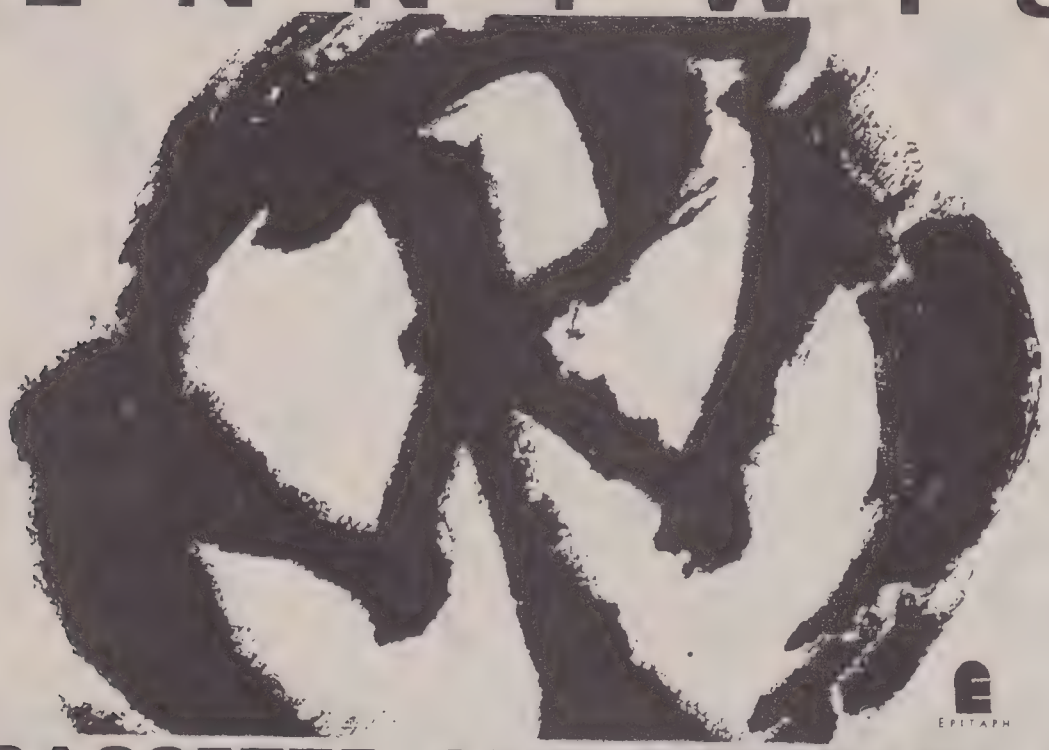

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BEN IS DEAD SHOW REVIEWS

OKAY, IF YOU'RE READING THIS YOU'RE ONE OF THE DARING ONES... ONE OF THE DEDICATED ONES. NO ONE REALLY READS THESE THINGS UNLESS THEY'RE IN A BAND AND THEY'RE LOOKING FOR THEIR NAME. BUT JUST IN CASE YOU'RE SOME WEIRDO I'VE GOT TO TELL YOU A FEW THINGS. ONE IS THAT MOST OF THESE CRITICS ARE FOOLS (I DIDN'T REVIEW ANYTHING IN THIS ISSUE) AND YOU SHOULDN'T REALLY BELIEVE A WORD THEY SAY – ANYWAY, LOOK AT ALL THESE GODDAMN MAJOR LABEL REVIEWS! SECOND IS THAT YOU'LL HAVE TO FORGIVE ME ABOUT THE PHOTO'S... LACK OF, AND THE FACT THAT MOST OF THE PHOTOS I DO GOT GO WITH REVIEWS THAT WEREN'T DONE. NEVER MIND. YOU DON'T REALLY CARE ANYWAYS, DO YA? READ ON MY CHILDREN... SOAK IT UP.

THE DWARVES • ENGLISH ACID, JULY 10

Only the hysterical praise about the Dwarves from nearly everyone that I know could have landed me in line with what seems like 200 scarfed, booted, lipsticked, and hairsprayed Strip rockers who want to make the English Acid scene. Of course, I'm with Evan, who's completely oblivious to just about everything, so I have to listen to the dudes behind us discuss their friend's band as "somewhere between Warrant and Kix." A guy dressed like a pirate and his friend (dressed as the Mad Hatter) push their way to the front and when they are rebuffed, shuffle to the back, muttering "I guess they don't like Jane's Addiction." I wonder if I am in the presence of actual millionaires, until I hear from the dudes behind us that they're merely roadies. We wait and wait.

The DBUs don't even know who is playing and why so many people are there. "This is bogus," one says. "Is there anything else happening tonight?" "Spice" his friend replied. Just then two women make it to the front of the other line (we are in the guest list line). One is speed skinny, with a sunken chest and hipbones that lurch out of her skintight dress like the prows of two ships. Her friend has an unfortunate boob job that will put her chiropractor's kids through college. The DBUs are silent for a moment, then one speaks reverentially. "If we could get in," he said, "we could attract them." "Yes" his friend replied.

Finally we got into the club, only a few minutes after the DWARVES themselves, who abandoned their contingent of punk rock groupies at the door—I don't think they ever made it inside. I won't go into the additional suffering caused by the opening bands, suffice it to say that the video room is godhead and must never, never be closed or changed in any way. The crowd inside was on the prowl for contacts of the sexual or major label variety—handing out flyers and buying drinks ($3.50 for a beer), while exchanging meaningful looks was the main activity. The only interesting phenomenon I noted was a few Tim Ferris wannabes leavening an otherwise dreary round up of black hair and cowboy boots.

The Dwarves themselves were no disappointment. Their set is not so much performance as it is attack—it would be pure anarchistic mayhem if they weren't so inept. Blag was off the stage most of the time, which didn't matter because his mike cut out almost immediately and it never did get fixed, probably because he nailed a bouncer squarely on the head with the beer he threw. "Let's have a riot" he kept yelling, but it didn't happen, and fifteen minutes later it was all over. Fuck you Dwarves, for playing such a lame club. –Mikki

PERPETUA, MICHAEL WHITMORE • BLUE LINE METRORAIL

This was part of Art on Rails, an event where artists performed in Blue Line rail cars while rollin' down the line to Long Beach.

I got on the train at the 7th and Flower and took a seat. At the next stop, a woman wearing a grey business suit and carrying a briefcase slowly walked on board. She trudged down the aisle, very slowly, looking straight ahead. I heard a clanking sound and looked down at her ankles to see – chains. Not little decorative ones: big ones. She continued trudging up and down the aisle to a taped soundtrack of chugging sounds, stopping occasionally to look out over the heads of the passengers, as if she were looking for something. As she moved, she changed her costume, at one point wearing a fencing mask, at another point throwing feathers. Most of the passengers were wondering what the hell was going on because they didn't know about the event. There were a few smirks and a lot of just trying to ignore the performance. After about fifteen minutes, though, they started to get into the swing of it. By the time PERPETUA slowly walked off the train at Carson, wearing the grey business suit she had worn when she got on, the crowd was clapping and cheering.

MICHAEL WHITMORE and crew moved into the car next, set up their amplifier, and started rapping poetry and singing. I couldn't hear what Michael was saying, so I moved up closer, but even then, I could only make out snatches of verse over the train noises. Perpetua had worked more *with* the train, incorporating the train's sounds into her performance. With Whitmore, however, the train was a distraction. His placing other performers at opposite ends of the car didn't help either, as I had to keep turning my head back and forth to see what was going on. I had to leave for another event, so I didn't get a chance to see all of the performance, which might have improved later. (Wild Don)

PHOTO: DON LEWIS

PERPETUA ON THE METRORAIL.
(SEE, SOME PEOPLE ACTUALLY USE THE THING!)

FRONT 242 • THE PALACE

I've come to a depressing conclusion concerning shows. The more you look forward to one and the more you dig the band that's playing, the less likely you'll get there on time.

Front 242 went on stage at 9:30 and at that precise moment, on the other side of LA, I patiently alphabetized my friend Gretal's albums while she tried on at least 50 different outfits. By the time we arrived at The Palace, it was 11:30. Thoughts of homicide were foremost in my mind as we entered the building but were soon replaced by the energetic, powerful sounds of 242's show.

This band is always criticized for being too disco, too polished, and too electronic. "Why even go see them live?" a friend asked. "Sit home and put on their albums. It will be the same thing." Modation of the worst kind to you, sucker. OK, so maybe they are on the disco-tronic side of the fence but fuck, man – this band is great live! I caught pounding, sweat drenched versions of "Headhunter", "Welcome to Paradise", and "Tragedy for You" among others. This band put all its energy (and reel to reels) into the performance. As Gretal said "Front 242 was shit-ripping bad ass."

Oh yeah, I was supposed to do an interview with the band that afternoon (Note: it was *not* for BID –ed) but Elektra

kept calling every hour to change the time. Something about the band interviews running behind schedule. At least I wasn't the only one late that day. –Kerin

MORRISSEY • PACIFIC AMPHITHEATER

Yeah, yeah - I suppose your bastards out there consider yourself too cool and hip to rate old Morrissey as a good live act and I too had my doubts as I stood in line with the biggest load of tossports California could assemble - all in regulation SMITHS t-shirts and clutching bunches of flowers like the mindless sheep they obviously are (weak personalities are always drawn to the strong). But I might have known Mozzer would triumph. After all, he is a good Manchester lad and we are known for our cynical sense of humor. Thus, he warmed the audience up with PHRANC, the well know Jewish lesbian folk singer, which proved that beneath every SMITHS t-shirt, a redneck lurks and the teenage audience, made rowdy by the Budweisers they drank in the car park, were feverish with their cries of "Get off the stage you queer bitch!" Oh, so sensitive these Californians, but Stevie-boy had more tricks to wind up the audience. After Phranc, a collection of songs led up to the boy himself taking the stage. Songs like "To Sir with Love" by LULU and "The Laughing Gnome" by DAVID BOWIE which further annoyed the audience (mainly cos they hadn't heard 'em on KROQ so they obviously weren't hip). Little did they know that the unpopular DJ was Morrissey, who was playing favorites from his record collection.

Then, the moment that every angst-ridden teenager had waited for - the curtains opened to reveal a giant backdrop of Mr. Morrissey laughing down onto his audience. And I don't blame him. All the fools shouting for SMITHS songs were of course disappointed. Morrissey is now Elvis and Gene Vincent combined with Oscar Wilde. His rockabilly backing group (including Bedders, ex-bass player with the hooligan band MADNESS) provided the perfect backup and they obviously enjoyed themselves at the audience's expense. Morrissey was throwing himself around as usual, wrecking the microphone stand instantly and at one point, pulling the guitar off the guitarist and running around the stage gleefully swinging it around. The song of the evening was definitely their version of THE JAM's "That's Entertainment" with the guitarist doing WELLER leaps in the air and all the band leaping about and then Bedders, obviously pushed beyond reason by all the stupid Americans at the front throwing flowers at him, unstrapped his bass and threw it into the front row. That'll teach 'em to pay $500 a seat. So all you hard-core thrashers who think you're so punk rock, remember Stevie Morrissey was going to SEX PISTOLS gigs whilst you was still in nappies and his sense of humor and subversiveness is far more threatening than anything America can produce. Best of all was him refusing to speak on KROQ after the station and the listeners had been worshipping him for weeks prior to his arrival. Manchester attitude son! *–Mick "bloody" Bladder*

PHOTO: ANNABELLE PORT

There's no review of this band, Zoviet France, but they played at Al's Bar and Jabberjaw. I saw the Jabberjaw show and, though I loved the sweet smell of sweat uniting with cat urine (my cat's a pee'er herself), I really thought clean beds would have been the needed addition to that "ambient" sound.

BIRDLAND • ENGLISH ACID, WED. JUNE 26

People are so fucking stupid. When I first found out about this show, I was so excited 'cos I thought English Acid would be the best place to see BIRDLAND. I mean, English Acid is one of my favorite clubs and BIRDLAND is one of my favorite bands, so how could I go wrong? Well, let me tell you, I went very wrong. The show started off with a bang; the band opened with "Shoot You Down" and the response was totally energetic. It took me a couple of songs to finally weave my way up to the front. But after awhile, the crowd started to mellow out. BIRDLAND were power plants - this show was definitely one of the better shows I've seen all year. They played everything, and more- "Hollow Heart", "Sleep With Me", "White" (my favorite), "Paradise", and their encore, a cover of T. REX's "20th Century Boy". It was after "20th Century Boy" that ———, disgusted with the lack of response from the crowd, broke his guitar and sent instruments flying everywhere. Then the band walked off the stage. This show could have ended great (I still think it did) if it weren't for all the idiotic glam fucking rockers and their Barbie doll brained girlfriends who are only into the dime-a-dozen AEROSMITH clone bands. Bands like BIRDLAND are few and far between and they deserve a lot better than they got this night. If you ever get a chance to see them, don't be a moron and miss out. Go man, go!! These boys put so much fucking energy into their performances and they are really cute (especially the drummer). Hey, it wouldn't be right of me not to have a sexist remark in one of my reviews, would it? *–Kerin (Our very own groupie! –ed)*

FIXTURES, OUR BAND SUCKS, DAS KLOWN, DICK TIT • GASLIGHT, JULY 10

This was absolutely one of the best shows that I have seen all year! This was the first "Club Idiot" show and was the brainchild of Mike "Thrashhead" Sullivan from Flipside. Four GREAT bands played, with a cover of only five bucks. Even though OUR BAND SUCKS played first, with some of the funniest and most original punk/core I have heard in YEARS, there really was NO opening band. OBS tore the place in half with their insightful lyrical comments about food, women, and their ugly faces, as well as some really tight, grinding noise. I loved 'em, and fell out of my chair more than a few times in tears of laughter. Next up: THE FIXTURES. What can I say about the Fixtures that hasn't already been said? If you have never seen them before, you are missing some of the most deadly, talent-soaked music around! Always insightful and stimulating, this band deserves your attention, as they are three of the finest musicians that L.A. has to offer. DAS KLOWN was loud, obnoxious, and rude — just the way I like 'em! Their shitty attitude also adds to their appeal. Lastly, the TVTV$ were scheduled to appear, but cancelled because they couldn't find their drummer. However, Mike booked DICK TIT at the last minute. Dick Tit was at RAJI'S the same evening, and made a mad scramble to get to the Gaslight afterwards. I am glad that they did, and I must tell you that if you see only ONE band this year, go see Dick Tit. You simply would not believe these guys! They are absolutely, positively SICK! They even passed out a lyric sheet for one of their songs called "Hard On" so that the crowd could sing along. As funny as a refried bean-induced fart! (Thom)

PHOTO: DON LEWIS

This is Babyland, and, again, there is no review to go with the picture – that's because we're a measly little magazine and I don't have enough room to print all the reviews we get – but I thought the picture was cool. Anyhow, our good wishes go out to the band's singer who had to be hospitalized recently.

"Hi...just got mexercize for the night." —LAPD Mobile Digital Terminal

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PHOTO: STUART SWEZEY

DESERT STORM PARADE

BY STUART SWEZEY AND MELISSA HOFFS

There has been considerable and convincing speculation that the U.S. sandbagged Iraq into invading Kuwait. That may have been the first major covert operation of the whole affair. It is unclear, however, whether it was the CIA, the Pentagon, the State Department, or some combination which was the prime mover. A senior CIA analyst, Charles Eugene Allen, warned his superiors—and officials of the State Department and the National Security Council—in July that such an invasion was imminent. Not only was he ignored by all three organizations, but superiors angered by his unauthorized disclosures to State and the NSC cut his staff and suspended his biweekly reports.

—*Covert Action Information Bulletin*, Summer 1991

Newspaper people are often accused of being "liberals". There are a few left-of center sorts around our office, even though I think we're largely a conservative bunch. But even our most liberal anti-war types here couldn't resist gloating over our impressive war victory over Saddam Hussein's Iraq. One of our guys said, "Now Saddam must know how John Elway felt when he played the 49'ers."

—"Thanks for the Pick-Me-Up" by William Fleet, publisher of the Hollywood Independent Newspaper, Official Parade Program

Only shortly before condemning Saddam as "worse than Hitler," his [George Bush's] administration was helping Iraq build its military-industrial infrastructure. In fact, right up to August 1, 1990, the day before Iraqi troops moved into Kuwait, the Bush administration approved the export of U.S. high technology with dual—civilian or military—applications.

—*Covert Action Information Bulletin*, Summer 1991

Getting together a dozen floats, 15 marching bands, color guards and marching units wasn't easy either,. not to mention finding ways to get an actual F-16 Fighting Falcon jet, an Abrams Tank, a Bradley Fighting Vehicle and MLRS Missile Launcher, as well as numerous other pieces of equipment from Desert Storm, for the parade.

—"Rounding Up the Troops", Official Parade Program

Three Pentagon press officials in the Gulf region admitted to James LeMoyne of the New York Times that they spent significant time analyzing reporters' stories in order to shape the coverage in the Pentagon's favor. In the early days of the deployment, Pentagon press officers warned reporters who asked hard questions that they were seen as "anti-military" and that their requests for interviews with senior commanders and visits to the field were in jeopardy. The military often staged events solely for the cameras and would stop televised interviews in progress when it did not like what was being portrayed.

—*Covert Action Information Bulletin*, Summer 1991

The logistics of the Normandy invasion. That's how producer Johnny Grant describes the size and scope of the gargantuan preparations for Hollywood's Welcome Home Desert Storm Parade on Sunday.

—"Rounding Up the Troops", Official Parade Program

Strenuous efforts were made to present a picture to the media of a war which destroyed equipment rather than human beings. Reporting concentrated on the use of high-technology, precision-guided munitions which could hit individual missile sites, runways or other military targets but which caused little or no "collateral damage."

The basis of much of this reporting—since pooled reporters were unable to view the damage—was extensive video footage made available by the military. Invariably these clips showed the destruction of targets which appeared completely deserted. By the end of the air war, most viewers in the United States or Britain had become convinced that the use of precision-guided warfare presaged a new, "clean," and more civilized form of warfare. In reality, the footage released to the media was carefully selected to promote this view, primarily to ensure continuing public support for the war. If it were known that Iraqis were being killed by the thousands each day, such support might well have waned.

—*Covert Action Information Bulletin*, Summer 1991

America has been living with the international reputation of a clumsy giant since bungling the Vietnam War. And today we suffer through an economic recession. We needed something to feel good about, and General Schwarzkopf and President Bush helped give it to us. The best part of it is that we didn't simply pick on an overmatched foe. We went after a man and a country that posed a sincere threat to the free world. We won a decisive, efficient battle with a brilliant set of plans and execution. It reminds me of a phrase I haven't heard in a long time: "Good ol' American Know-How."

—"Thanks for the Pick-Me-Up" by William Fleet, publisher of the Hollywood Independent Newspaper, Official Parade Program

The U.S. conduct at the end of the war, as tens of thousands of retreating soldiers and refugees were massacred, parallels in viciousness any operation of the Germans or Japanese in World War II. Few incidents in history can equal what the Allied forces did on the "road to Hell," the 38 kilometers between Kuwait City and Basra. A seven-mile long, five-lane wide column of bumper-to-bumper traffic was halted in place by bombing the beginning and end of the gigantic caravan, and then every vehicle and every person in between was burnt to a crisp by more endless, merciless bombing. Virtually no one was allowed out alive. A U.S. military spokesperson referred to the incident as a "turkey shoot."

—*Covert Action Information Bulletin*, Summer 1991

"We will be deploying 342 people who will be impounding cars and directing traffic," Morgan says.

—"Rounding Up the Troops", Official Parade Program

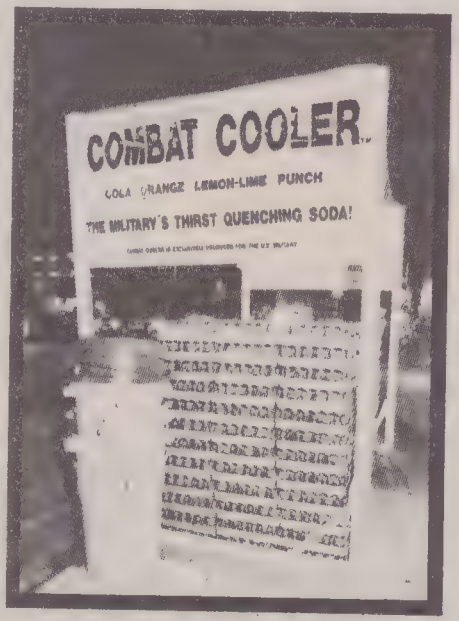

PHOTO: DON LEWIS

A PARADE MOMENT: WHEN I ASKED FOR A CAN OF THE COMBAT COOLER WHICH MOST RESEMBLED **BLOOD**, THE GIRL AT THE STAND SUGGESTED, "TROPICAL PUNCH."

After the war, the Commander of the Marine Air Wing 3, Major General Royal N. Moore, Jr. singled out 2,000-pound conventional high-explosive bombs and Rockeye cluster bombs as being the ordnance which was of most value to the Wing during the war, not precise-guided munitions. "I'm afraid [analysts] will concentrate on the smart weapons, but without question it was sustainability that won this one," he said, defining sustainability as the continuous accurate delivery by disciplined pilots of massive amounts of conventional, unguided "green bombs."

—*Covert Action Information Bulletin*, Summer 1991

GORKY'S is grateful to & proud of all our troops & Vietnam vets. Welcome Home! "We were worried about you!" Foodski • Funski • Brewski

—Ad, Official Parade Program

The intensity of coalition bombing on Iraqi forces was substantially greater than that inflicted by the U.S. in the Vietnam War. While most of the ordnance was free-fall bombs, area-impact munitions were used on a far larger scale than in any previous

conflict and were highly effective in an anti-personnel mode.
—*Covert Action Information Bulletin*, Summer 1991

Christopher Street West / Los Angeles, producers of the Los Angeles Gay and Lesbian Pride Celebration salutes each and every one of the brave Men and Women who have served our country! Including the thousands of Lesbians and Gay Men who serve in the United States Armed Forces, regardless of the U.S Military's policy.
—Full-page ad, Official Parade Program

PHOTO: DON LEWIS

On March 1, immediately after the cease-fire, a Saudi military source quoted a casualty figure of 65,000 to 100,000 Iraqis and two days later, the London *Observer*'s Middle East correspondent put the figure at 100,000 killed and injured. By mid-March, these estimates were being revised upwards, with the *Christian Science Monitor* reporting estimates of 100,000 to 200,000 Iraqi dead and the London Independent suggesting that up to 190,000 Iraqi soldiers were not readily accounted for.
—*Covert Action Information Bulletin*, Summer 1991

"It was a lot of fun and really an honor to be included in the Welcome Home Parade. . . A million people came out to see it" [Then, quickly and quietly under his breath]: "Or somewhere between 40,000 and a million."
—Michael Jackson, KABC talk-show host, on the day following the parade.

Evidence is accumulating regarding other U.S. war crimes, including violations of the Nuremberg Principles. Some of the more vicious of these include the deliberate destruction of water supply and sewage systems, bringing on cholera and other epidemics, and the destruction of bridges, power plants, and similar targets far from any areas of military significance.
—*Covert Action Information Bulletin*, Summer 1991

"Gulf War Veterans Suffering From Parade Fatigue"
—Headline of an article in the UCLA Bruin. The article revealed that the soldiers had no choice about marching in the parades. While they may have appreciated the adulation at first, they soon tired of being packed onto buses, given fresh crew-cuts, and trotted out at various locations for weeks on end, when they would rather have been relaxing on the weekends with their families and friends.

Another soldier evoked images of Hell. "It was like driving through Dante's Inferno," said Lieut. Bill Feyk. Sgt. First Class Larry Porter commented: "We have all had a chance to call our wives and most of the guys could not talk about it to them. I don't think my wife needs to know what took place out here. I do not want her to know that side of me."
—*Covert Action Information Bulletin*, Summer 1991

Welcome Home! We'd like to be a part of your welcome home celebration. Our freshly grilled steaks, chicken and seafood will make any celebration meal more festive. And don't forget about our fabulous All-You-Can-Eat Buffet Court.
We Salute You!
—Ad for Sizzler Buffet Court and Grill, Official Parade Program

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A little inaccuracy sometimes saves tons of explanation. —Saki

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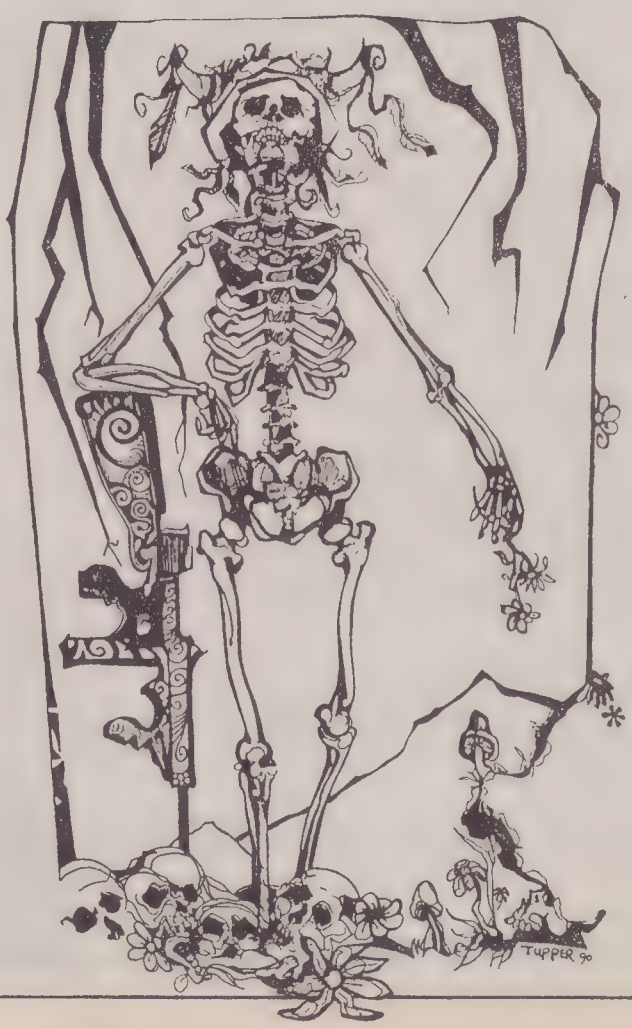


GREAT GREEN GOBS OF GREASY GRIMY GOPHER GUTS...

Snippets from the recovering brain of Kitty Bick (née Beat)

Jingle bells...Batman smells, Robin laid an egg... Ah, the wonder of childhood, when all the world is a great mystery to be examined with wide eyed wonder and anything spoken by your best friend can be taken as gospel. Looking back I can still hear Linda Livingston whispering in my ear...

"No really, my sister told me and she *knows*. This lady she washed her poodle, right, and she had to dry it really fast 'cause she was like really rich and her bridge club was coming over, see, and so she took it and she put in the microwave and it totally exploded all over. It was really gross."

"Yeah. Well, I heard about this woman who had this big German Shepherd and she came home and the dog was choking. So she reached down the dog's throat and she pulled out *a finger*. She starts screaming like a crazy person and this man comes running down the stairs, bleeding all over the carpet and his finger is missing."

"Nuh uh, never happened."

"Did so! Lemme have some of your Pop Rocks™, 'kay."

"You know, some kid in Texas, he ate like 4 bags of these at one time and then he drank a whole coke and his guts exploded and he died."

"You are such a liar. They wouldn't sell 'em if that was true."

"Oh Yeah, then what about McDonald, they still sell burgers."

"What about it?"

"Well, they put worms in their Big Macs."

"Do not!"

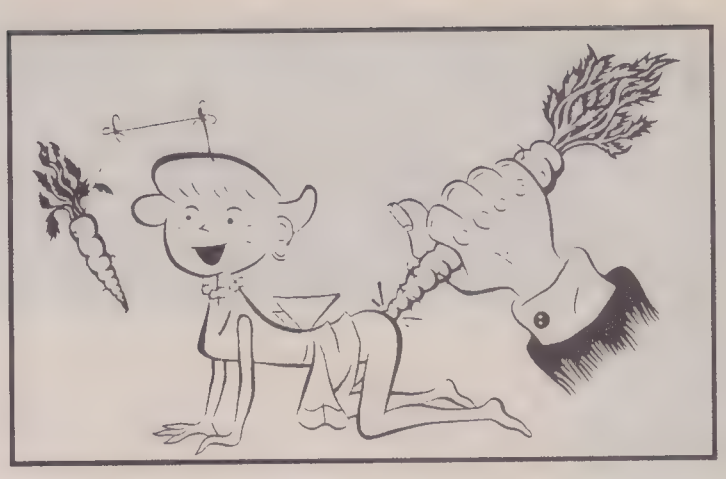
"Do so. And not only that, but Jack in The Box, they got busted a couple years ago because they were putting *kangaroo meat* in their Jumbo Jack's."

"Eck. Barf!"

"And, who do you think is the biggest buyer of cow

Continued on page 55

He will lie when it is inconvenient, the sign of th etrue artist. —Gore Vidal



THE MYTH OF POLITICAL & ECONOMIC SECURITY

BY CARLA RAGIN BOZULICH

Since decisions for one's ultimate security are made at high levels by a minority of persons, each individual's security relies on the ability of such people to think in a selfless fashion, exhibiting an unusual awareness of all the people they represent.

Political power is divided up among groups including: those who are skillful at public relations and are presented through the media to be representatives of the people; those who select and refine these people to serve their financial and strategic purposes; and those who fight to preserve civil rights within the system.

Those in the last group may achieve some influence through a genuine effort to oppose the accelerating imbalance of justice, but their motivations are a small match for the forces of greed backed by the big money. Those who do not fall into this altruistic category have succeeded based on a desire for control and domination and/or have a talent for manipulation and/or simply purchased their position. A person empowered by such methods or traits is totally ill-equipped for making globally responsible decisions. However, these are the ones we allow to fill the high offices. These are the ones who test us to see if we're still blindly endorsing their elitist policies no matter how absurd or cruel. Most recently, with the Iraqi war,they were pleased to affirm that the majority of Americans were ready to suck and swallow any nasty old thing that was stuck in their mouth as long as it was presented as a sporting event.

Utilizing the mediocrity, ignorance, and co-operation of the masses and relying on public's tendency to resist change, give automatic approval for anything based on patriotism, and deny the fact that we could ever be fooled, the ruling class is creating a master race under the guise of capitalism, democracy and free enterprise. The carefully polished representatives of the greedy earn their rewards for convincing the masses to keep our eyes on the little carrot in front of our nose so that we cannot see the giant one getting shoved up our ass. The gap grows larger. The middle class slowly disappears. When all the financial problems and other distractions are dealt with, there is little time to think about why we spent billions on our transatlantic domination fest when we have had to fire 20% of our teaching staff because of lack of funding.

The success of this arrangement depends on the continued support of the economic system. The fact is that we are owned by what we buy. But who's gonna stop? For Bingo Poughkeepsie, cashier extrordinaire, a $28 parking ticket is 1/9 the week's income. Joe "Doing Well" Blow at $168,000 a year, makes that much 10 times each day. This type of discrepancy is an example of an economic handicap that will make any move that Bingo attempts to get by, or, God forbid, advance, much less fruitful than efforts made by someone sittin' high on the hog over there on Easy Street. Things of equal value and price actually cost Bingo drastically more than someone whom the system is set up to serve, from taxes to tapeworm eradicating serum.

As they say, one thing is certain and that is change. Will natural selection breed out the poor, taking with it all traces of a life-nurturing race? If so, who will operate the projector when the surviving primates go to the movies? Will there be a mass revolution in which the meek inherit the earth? Will all mindless patriots be strung up by their own yellow ribbons? Will the White House be painted black and sprayed with multi-colored glitter paint? Will L7 hang upside down from the rafters and play "Born Free"? Yes.

To fall into a habit is to
begin to cease to be.

Miguel de Unamuno

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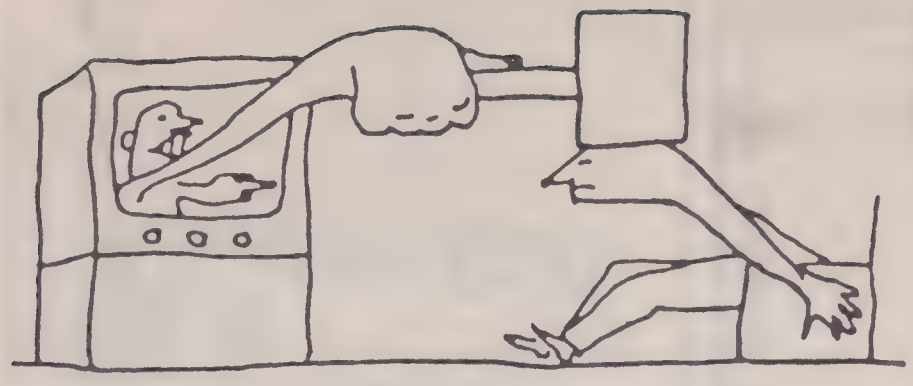

YOU CAN FOOL SOME OF THE PEOPLE ALL OF THE TIME AND THAT'S ENOUGH TO MAKE A PROFIT

BY IVY SCHILID

Most Americans are victims of media manipulation; we watch the "news" religiously, believing that the events discussed are significant, and buy the products advertised during station breaks. The average citizen is bombarded with 50,000 advertising messages a year. The reason for this isn't so that we can choose the "right" products to significantly improve our lives, but to turn us into "consumers" (the word has come to take on a *positive* connotation). What many people don't know is that we pay extra for every item we see advertised, especially the ones on t.v.

Ads sell images, not products. Just above every surgeon general's warning, a muscular cowboy, bodacious female, or dick-faced camel (with *real* women admiring it, no less) sits relishing a cigarette. Everyone who doesn't use deodorant, dandruff shampoo, pimple remedies, or feminine hygiene products (God forbid our odors might be natural) are portrayed as offensive, or ever barbaric. What we see in magazines, on billboards, in newspapers, as well as on the tube has nothing to do with reality. All "cover-girls" and other models used in magazines and catalogs have been air-brushed to have the correct eye-color, complexion, and amount of cleavage necessary to cause demand for whatever is being promoted. Believe it or not, models (men and women) actually do have pores and an occasional unwanted hair. Regardless if we use whatever they tell us to buy, we "consumers" will never be satisfied. We can not become that person in the picture; the models themselves can't either. An overwhelming number of agents promote plastic surgery (and pay for it) so their models can have the correct lips, tummies, noses, and bustlines to suit current trends. Often, a model has no choice but to go along with the surgery or be out of a job.

A major purpose of television is to capture an audience for advertisers to push their products on. Commercials on t.v. are at *least* 10% louder than scheduled programming, so if we fell asleep during the show, we'd wake up for the "hard sell". T.V. has a larger audience than radio or any of the written media. It takes the least imagination to watch t.v., thus, it is the best medium for advertising. We aren't even free from manipulation at the movies. It is not by accident that E.T. favors Reese's Pieces to any other candy. Companies pay exorbitant amounts to have their products appear in films, even if it's only for a split second.

Let's face it... a buxom blonde has nothing to do with a Jeep Wrangler, Paula Abdul and Michael Jackson may not even drink cola, and the ruthless Red Hot Chili Peppers probably could give a shit about Nike tennis shoes. We are all victims of a sick perversion called "consumerism" which Capitalists use as a tool of control. Our best bet is to try and think critically, making cognitive choices when buying.

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JUST SAY KNOW

by Gretal Pate

DRUG IS A FOUR LETTER WORD. SO IS KNOW. MEDIATED PROPAGANDA ABOUT PSYCHOACTIVE DRUGS (MOST OF WHICH ARE ILLEGAL, OF COURSE) IS NOT SPREAD TO EDUCATE BUT TO INTIMIDATE. NO GOVERNMENT HAS THE RIGHT TO OUTLAW YOUR STATE OF MIND.

ICE ICE BABY

ONCE FOR THE RECORD: THE DRUG ICE WAS INVENTED IN THE EARLY 1960'S BY THE RESEARCH GROUP OF GEORGE POOS AT MCNEIL LABORATORIES IN FT. WASHINGTON, PENN. SO, IT IS NOT A "DESIGNER DRUG", WHICH ARE DRUGS MADE FROM ILLEGAL SYNTHETIC COMPOUNDS WITH SOME CHEMICAL VARIATIONS TO CREATE A NEW DRUG THAT HAS NOT YET BEEN SCHEDULED BY THE FDA. SO THERE.

WARNING: SALT IS LETHAL IF YOU WANT IT TO BE

THERE IS ON PUBLIC RECORD 1 ACCOUNT OF AN OVERDOSE OF ICE BY A 37 YEAR OLD MAN IN A FLORIDA HOTEL. HE USED IT ONCE OR TWICE A DAY FOR SEVERAL MONTHS, USING PHENOBARBITAL TO SLEEP. OH YEAH, HE MIXED ICE WITH DIAZEPAM THE NIGHT HE DIED. I'M NOT SURE HOW MANY PEOPLE HAVE DIED FROM SALT (SODIUM AND CHLORINE) POISONING, BUT I BET IT'S MORE THAN ONE. I THINK SALT SHOULD BE SCHEDULED BEFORE MORE PEOPLE GET HURT.

"ECSTASY" CAN KILL YOUR PET RAT!

THE CHICAGO SUN TIMES (4/31/85) REPORTED THAT ECSTASY (MDMA) "...COULD CAUSE BRAIN DAMAGE IN ITS MOST COMMON USERS—COLLEGE-AGE AND PROFESSIONAL PEOPLE". THIS REFERS TO A STUDY BY RESEARCHERS AT THE UNIVERSITY OF CHICAGO ON THE STUDY OF MDA, A DRUG RELATED TO MDMA IN MOLECULAR STRUCTURE BUT WITH DISTINCTLY DIFFERENT PHARMACEUTICAL EFFECTS. THE STUDY WAS CONDUCTED ON RATS, WHO WERE INJECTED WITH HUGE AMOUNTS OF MDA, MUCH MORE THAN THE AMOUNT CONSUMED ORALLY BY HUMANS TO ACHIEVE DESIRED RESULTS. SOME RATS APPEARED TO HAVE DAMAGED SOME NERVE RECEPTORS. NO IRREPARABLE CELL DAMAGE. ALTHOUGH THE REPORT WARNED THAT COMPARING THESE RESULTS TO HUMANS WOULD BE PRESUMPTUOUS BECAUSE OF THE DIFFERENCE IN SPECIES, DOSE, FREQUENCY AND METABOLIC RATE, THE DEA RENDERED IT ILLEGAL FOR HUMANS, BUT IRONICALLY NOT FOR RATS.

RESEARCH STUDIES INDICATE IT'S SAFE TO LOOK IN THE MIRROR ON LSD

THE UNITED STATES GOVERNMENT BEGAN LSD RESEARCH IN 1952 UNDER THE CLASSIFIED CIA PROJECT MK-ULTRA LEAD BY DR. SIDNEY GOTTLEIB. GOAL: "TO INVESTIGATE HOW IT WAS POSSIBLE TO MODIFY AN INDIVIDUAL'S BEHAVIOR BY COVERT MEANS". THE STUDIES WERE CONDUCTED ON PSYCHIATRIC PATIENTS IN CANADA AND PEOPLE OF QUESTIONABLE LOYALTY TO THE USA, WHO WERE REFERRED TO AS GUINEA PIGS. RESULTS: AFTER MORE THAN 20 YEARS OF MEDICAL ABUSE THERE ARE A LOT OF PSYCHOTICS WHO STILL WILL NOT DO WHAT THE CIA WANTS THEM TO.

LEARY: LOVE GURU FOR THE CIA

TIMOTHY LEARY, PHD., AND RICHARD ALPERT, FORMER ASSISTANT DIRECTOR OF THE HUMAN DEVELOPMENT LAB AT HARVARD BEGAN TESTING PSYCHEDELICS FOR THERAPEUTIC VALUE ON MAXIMUM SECURITY PRISONERS AT CONCORD PRISON. RESULTS: THE CRIMINALS HAD A GROOVY TIME, AND OF THE 20 WHO WERE PAROLED, ONLY 25% RETURNED TO PRISON AS COMPARED TO THE USUAL 50%. LEARY'S EXTENSIVE RESEARCH ON LSD PSYCHOTHERAPY CANNOT BE DETAILED IN THIS ARTICLE, BUT GENERALLY, HE FOUND PSYCHEDELICS GREATLY HELPED PSYCHIATRIC TREATMENT, AND COULD BE USED AS THE BASIS FOR PERSONAL TRANSFORMATION. THE DEA MAINTAINS TO THIS DAY THAT THERAPEUTIC VALUE IS TOO SUBJECTIVE TO ASSESS, AND HAS ALL PSYCHEDELICS ON SCHEDULE 1.

HOW TO WIN FRIENDS AND INFLUENCE PEOPLE

A VAST BODY OF DRUG MISINFORMATION COMES FROM OUR PEERS, WHOSE LEVEL OF CHEMICAL EXPERIMENTATION MAY NOT EQUAL THEIR LEVEL OF UNDERSTANDING ABOUT THE DRUG. INCORRECT DOSAGES CAN LEAD TO INCORRECT CHEMICAL REACTIONS. SUBSTANCES ARE NOT ALWAYS THE CHEMICALS THE "VENDOR" MAY CLAIM THEM TO BE, OR THERE MAY BE A LOT OF "BONUS" CHEMICALS ADDED, AT NO EXTRA COST. KNOW THY SOURCE.

FREUDIAN LOGIC PROVES EXISTENCE OF UFO'S WITH INFRA-RED PALM TREES

TAKE LSD. LSD INTENSIFIES ONE'S CONSCIOUSNESS WHILE SCRAMBLING THE SENSES. THIS MAKES FOR ALOT OF THE FREAK OUT STORIES WE MAY HEAR ABOUT FROM OUR FELLOWS. GROK THIS: HALLUCINATIONS CAN BE PRODUCTS OF EVENTS WITHIN THE EYE RESULTING FROM THE VISUALIZATION OF CERTAIN STRUCTURES WHEN LIGHT STRIKES THE EYE IN A PARTICULAR WAY. FIBERS IN THE LENSE ARE ARRANGED IN DIVERGING AXES. THIS COULD ACCOUNT FOR STARLIKE RAYS SEEN AROUND DISTANT LIGHTS PHOSPHONES ARE VISUAL SENSATIONS ARISING FROM NEURONS BEING DISCHARGED FROM STRUCTURES IN THE EYES AND CAN LOOK LIKE SPOTS, DISKS, CONCENTRIC ARCS OR CIRCLES, AND CHECKERBOARD PATTERNS. THE MEANING OF HALLUCINATIONS IS CREATED BY THE INDIVIDUAL. A NEGATIVE HALLUCINATION IS THE INABILITY TO EXPERIENCE WHAT ACTUALLY IS BEFORE YOU, AS OPPOSED TO EXPERIENCING THINGS THAT ARE NOT THERE. COMPRENDE?

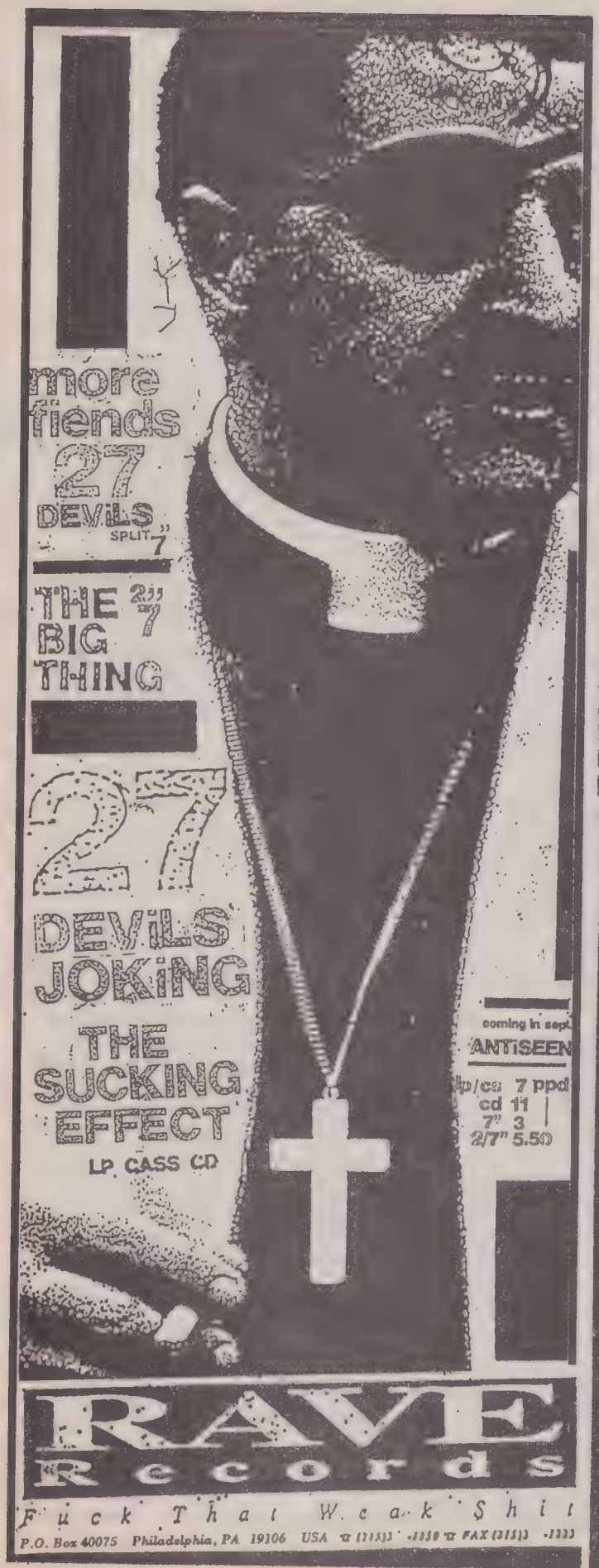
DON'T CONFUSE ME WITH THE FACTS

THE WAR ON DRUGS IS A HOAX SERVING TO CREATE MORE PUBLIC HYSTERIA WITH INCREASED LAW ENFORCEMENT AND NEGATIVE PUBLICITY, WHICH PIQUES THE PUBLIC'S CURIOSITY ABOUT ILLEGAL DRUGS, CREATING A LARGER DEMAND ON THE BLACK MARKET THAT RISES THE PRICE OF DRUGS AND DIMINISHES THE QUALITY DUE TO THE LEGAL RISK INVOLVED IN MANUFACTURING, INCREASING THE NUMBER OF ACCIDENTAL OVERDOSE DUE TO MASS IGNORANCE CAUSED BY PUBLIC HYSTERIA. THE WAR ON DRUGS DOES NOTHING TO HELP REHABILITATE DRUG ADDICTS. DOES THE GOVERNMENT WISH TO MAINTAIN A QUOTA OF DRUG USERS? HOW DID LSD GET FROM SECRET CIA LABS INTO THE PUBLIC DOMAIN IN THE 1960'S? DOES THIS WAR INCLUDE HARMFUL PERSCRIPTION DRUGS? WERE THE CONTRAS FUNDED WITH LAUNDERED MONEY FROM CIA RUN COCAINE? IS THERE SOMETHING GOING ON WE DON'T KNOW? OF COURSE NOT. THAT'S RIDICULOUS. I MUST BE HALLUCINATING.

UNDER WHAT INFLUENCE?

**THE "COVERT" CLOAK OF SUCH ABOVE-GROUND OPERATIONS IS PROVIDED ON THE WORKING ASSUMPTION THAT THE ACT CAN NOT BE HIDDEN, BUT THAT THE ONLOOKER'S INTERPRETATION OF ITS SIGNIFICANCE CAN BE CLOUDED BY CALCULATED MISDIRECTION" —LYDON LAROUCHE

IN CONCLUSION, DRUGS ARE REALLY BAD AND I SWEAR I'LL NEVER DO THEM AGAIN.



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OFFWORLD

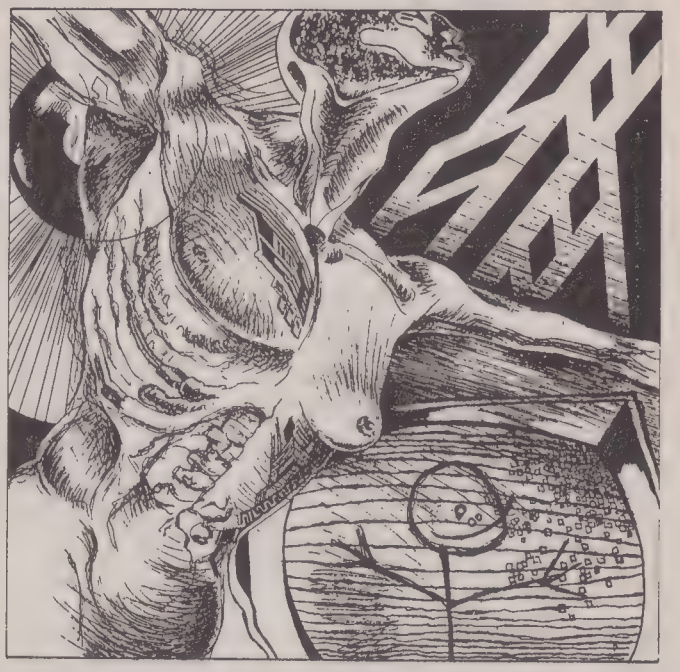
INTERVIEW BY ETHAN PORT

WE LIVE IN AN INCREASINGLY ALIENATED AND DISENFRANCHISED SOCIETY. AS AMERICAN CULTURE SPIRALS HEADLONG INTO A GREYISH MASH OF SONIC SLUSH AND MELANCHOLY, AND AN ERA WHEN ALL GREAT INDEPENDENT THOUGHT AND INSPIRATION IS SQUELCHED BY THE BOMBASTIC HELL OF NEO-PATRIOTISM, POVERTY, AND ILLITERACY, THERE IS A FASCINATING COUNTERPOINT EXHIBITED BY MODERN COMPUTERS AS TOOLS OF SOCIAL INTERACTION. ONE LOOK IN THE RECYCLER WILL SHOW YOU THE GROWING NUMBER OF COMPUTER BBS'S, OR "BULLETIN BOARD SERVICES", AVAILABLE TO THE NEO-CYBER-FILE. MANY OF THESE SERVICES OFFER INSTANT MULTI-USER COMMUNICATION WITH USERS FROM ALL OVER THE WORLD... SIMILAR TO THE FAX REVOLUTION WE SAW WITH TIEN AMIN SQUARE... WHILE NEVER LEAVING YOUR LIVING ROOM! THERE ARE CURRENTLY MANY MULTI-LINE SYSTEMS WITH "C.B. RADIO" LIKE 24 OR 32 CHANNEL OPERATIONS, WHERE MANY PEOPLE CAN "CHAT" ON-LINE WITH EACH OTHER FOR HOURS ON END. THE TECHNOLOGY FOR THESE SERVICES IS, LIKE THE CALCULATOR, INCREASINGLY INEXPENSIVE AND ACCESSIBLE. IN THE AREA OF DATING AND "ADULT" SYSTEMS, THE GAY COMMUNITY HAS UTILIZED SOME OF THESE BOARDS FOR "SAFE CRUISING" AREAS. AND LIKE THE EXPLOSION OF 900 NUMBERS, THERE IS ALSO AN EXPLOSION OF DATING ORIENTED SYSTEMS. ASSOCIATED WITH THIS AND OTHER 'DATING' BOARDS IS A COMMUNITY OF PEOPLE WHOSE ONLY INTERACTION WITH THE OUTSIDE WORLD IS THROUGH THE KEYBOARD IN THEIR BEDROOM. A COMMUNITY OF PEOPLE WHO ARE ABLE TO "LIE" ABOUT THEMSELVES TO THE OUTSIDE WORLD, AND SO IN EFFECT PRESENT THE "REAL" OR "HIDDEN" SIDE OF THEIR PSYCHES. ONE BBS IN PARTICULAR, OFFWORLD, STANDS ALONE IN THIS NEW LEGION OF CYBER-CULTURE CREATORS BY DEDICATING ITSELF, PERHAPS UNBEKNOWNST TO ITS USERS, AS A CATALYST TO REVEAL THIS "DARK" AND HAUNTING SIDE OF THE HUMAN PSYCHE. IN THIS SECRET BUT PUBLIC WORLD PEOPLE ARE GIVEN THE LIBERTY TO CREATE THEIR OWN MYTHOLOGY AND PERSONA, AND AN OPPORTUNITY TO EXPRESS AN INNER REALITY, BE IT IN A NEW GENDER, SEXUALITY, POLITIC, PERSONALITY. MOST OF THESE CYBER-PEOPLE NEVER MEET EACH OTHER. THEY ARE SHIELDED BY THE DISTANCE BETWEEN THEIR COMPUTER SCREENS AND THOSE OF THE OTHER USERS. YET THE INTERACTION IS LIVE AND INSTANT. I SPOKE WITH OFFWORLD FOUNDER AND OPERATOR DYLAN COYOTE ABOUT THIS NEW CYBER TECHNOLOGY AND WHAT IT PROMISES FOR THE FUTURE, WHILST EATING MATZOH BALL SOUP AND LISTENING TO LIVE AVANT-SAXOPHONE PERFORMERS AT CANTER'S ON FAIRFAX:

When did you start Offworld?

On Valentine's Day in 1984, by accident. It was a premature, unplanned conception. It came out of nowhere. I was a user of BBS's for a long time. I'd be on them constantly. When I'd come home from USC I'd be on them 24 hours, I'd be on forever. So I knew it was just logical, I'd have to run my own board eventually. I started Offworld on an Apple][e, one line, very slow, using a Hayes pulse modem, so it was really low tech, but it worked.

You have about 3000 users now. How many users did you have in the early days?



We started with one, and worked our way up. It stopped at 1000 and recycled, and stayed that way for 6 or 7 years, just cut it off at 1000 because I didn't want to go above a three digit number. I maintained my user list, but just recycled the unused numbers.

When did Offworld become a multi-line system (32 users can 'chat' at the same time... similar to the C.B. in the 70s).

In August of 1990, about the time Germany was liberated, all these countries were reorganizing, so that inspired me. I had a company, like a computer store, in Anaheim, which dissolved, went out of business, so I had all these modems and other equipment left over from that.

So you filed Chapter 11?

No, I never did that. I just moved. It's amazing how the calls from creditors stop after you change your phone number.

Do any of them read BEN IS DEAD?

Hopefully not!

I've heard that most of these new multi-line boards such as KBBS, STAR CHAT, and all those others that advertise in the Recycler are intended to be definite FOR PROFIT business, and the operators are really concerned with 'verifying' all users, which I gather involves calling a new user on the phone and verifying their gender, etc. What sort of policy have you had on your board about these so called 'imaginary' users?

I basically couldn't give a shit if someone is real or imaginary. Because in Los Angeles even if you meet someone who physically has presence, that doesn't mean they're real, right? I've met many people on the board who didn't have physical presence who seemed very real to me, who could answer my questions, could solve my problems, be a friend, give advice, talk to, and I never met them in real life. And I think a lot of users, whether or not they have a physical presence or ever will show themselves, they are real people. And even if they are hiding under a fake personality, alias, even a fake gender or sexuality, it's still a representation of themselves, even if it's a fantasy in the back of their mind, it's like another personality and I recognize that as valid, and it's certainly welcome on my system as being valid.

Do you know of any other BBS's that have that policy?

...Uh ...None. That's why Offworld has that policy. Offworld is a sanctuary for demented individuals.

So when you started this thing on your Apple][computer years ago did you think you'd have this thing that was unique among the thousands of BBS's in Southern California?

Well, I knew that I was a pretty warped individual and that if power was placed in my hands that I could wreak a lot of havoc in the community, mostly composed of people who are techno-philes, intellectuals, and nerdy-types. So I knew if I ever had access to decent hardware and software I'd show the people what else was out there. Basically I got lucky.

Have you ever had any problems with letting your system run wild?

Not really. Occasionally I'll come home and the system will be down because someone sends some 'ANSI Bombs' through the system [special characters which can re-format other people's hard disks, shut down computers, etc.]. They can't actually crash my system, but they can send harassing messages and cause a lot of trouble for other users. But that's fine with me, because I want people to feel something when they log on. If it's not happiness, then maybe it's anger. If someone fills your mail box with hate mail that day, at least you have something to think about that day other than watching the Golden Girls.

HAVE YOU EVER HAD ANY CALLS FROM THE POLICE OR FBI?
NOT THAT I KNOW OF. BUT I MIGHT HAVE HAD AN UNDER COVER FBI AGENT COME BY TODAY. SHE CLAIMED SHE COULD HEAR THIS HIGH PITCHED SOUND FROM MY HOUSE. SO SHE IS EITHER A DOG OR AN FBI AGENT PUMPING ME FOR INFORMATION. SHE WAS A WITCH.

What about posts which are outwardly illegal? Like trying to get drugs or trying to kill someone?

The current policy is that if a post is in direct violation of local or federal laws I'll delete it because I have a very high profile system and I have 24 phone lines coming into my bedroom so I'm very visible in that way. I can't have people log on and say "I'm looking for 12 year olds to have sex." So I'd have to delete that. Or requests for sex for money, or trying to deal drugs. I'd have to delete those.

What about politics. What about total racists?

That's fine. That's not illegal. The right to freedom of speech is guaranteed by the constitution, and I extend that right to the electronic community. Laws are being written right now about that subject about what people can and can't say. And I'm proud to be someone who continues the Bill of Rights into the computer world, unlike a lot of other BBS's. Unfortunately I've been deleted from other systems simply because of what I said. I didn't say anything illegal. I just expressed a radical view point. And most of these systems, by the way, were homosexually exclusive, not that that's to be reflected on any group of people in general, that just happens to be the case in my situation. You would think that the one group which is most repressed in our society would know what that means. But as soon as a few of these people got enough power, and I'm thinking specifically of STAR CHAT, they weren't going to allow anything but their point of view on their system, so the systems became extensions of their own egos, and became fascist camps for their own point of view and enforcing it. And if someone didn't conform to that policy they were deleted or censored. You can log onto these systems on any given day and see five or six deleted messages. And you'll wonder "what was it this person was trying to say? Why was he silenced! And you realize it's truly '1984' in some places.

Many systems charge for access and other privileges.

Yeah, well, I ask for money too, because it's so expensive to run. But I always keep access to the public boards free to anyone. And if I see someone post a lot with new and interesting points of views, I'll try to meet them and give them a 'level 7'.

How many people have you met over the years? When you meet someone from a BBS is it sort of like seeing a radio disc jockey in person?

Yeah, that's a good analogy. I've met maybe 150 people through a BBS. I've never had any dangerous experiences, but I've met some pretty strange people before, a few who gave me the feeling that my life was in danger, but nothing ever actually happened.

Have you ever heard of a negative situation like that occurring?

Yeah, this user Rob Rosenkrantz. He was a friend of mine on my BBS who killed his brother's best friend for exposing him as gay to his parents. The story was in the Advocate a few years back. Rob Rosenkrantz was also harassed and ambushed in his parents' beach house. So I'm proud to have him in my cultured user base. I've got a bona-fide murderer on my system. He doesn't log on too often, it's kinda hard to log on from prison.

Have you ever had any calls from the police or FBI?

Not that I know of. But I might have had an under cover FBI agent come by today. She claimed she could hear this high pitched sound from my house. So she is either a dog or an FBI agent pumping me for information. She was a witch.

Is your current plan to lock the system in a closet and let it run on its own?

Well, yeah, if I can keep it from breaking down all the time. Computers require a lot of maintenance.

Do you think a lot of users have these mythical realities connected with Offworld?

There are certainly all these psychopaths who never leave their houses, whom we never see, who have created these mythical fantasy lives in their rooms. And for the first time in the history of man they can access the outside world and talk to other people and let them know they exist. For the first time in history we're discovering the dark back corridors of society. People who are strange, weird, and whom we should definitely should fear but at the same time try to understand and figure out. I'm fascinated with these people. So for example people log on and have multiple accounts and multiple personalities. No one knows where these people come from. They're hidden behind their screens and keyboards, but they interact with people in 'real' time. They're asked to give their real address when they first log on. But who knows what the truth is.

Where do you want to take the Offworld concept?

It will either stop completely or get bigger and better. I'd like to have a virtual reality room where you walk in and sit down next to the person you're talking to, all while you're lying at home on a couch with a helmet on your head, and you'll be able to have virtual sex with other people which will feel completely real and be totally safe, without even leaving your house or even touching another person. You'll be able to come home and have sex with people who have the attributes you want. And your own attributes can be anything you want, because on a BBS you can lie, so you can say whatever you want. You need to have some really high speed modems for that.

So you're going to keep Offworld a fringe organization?

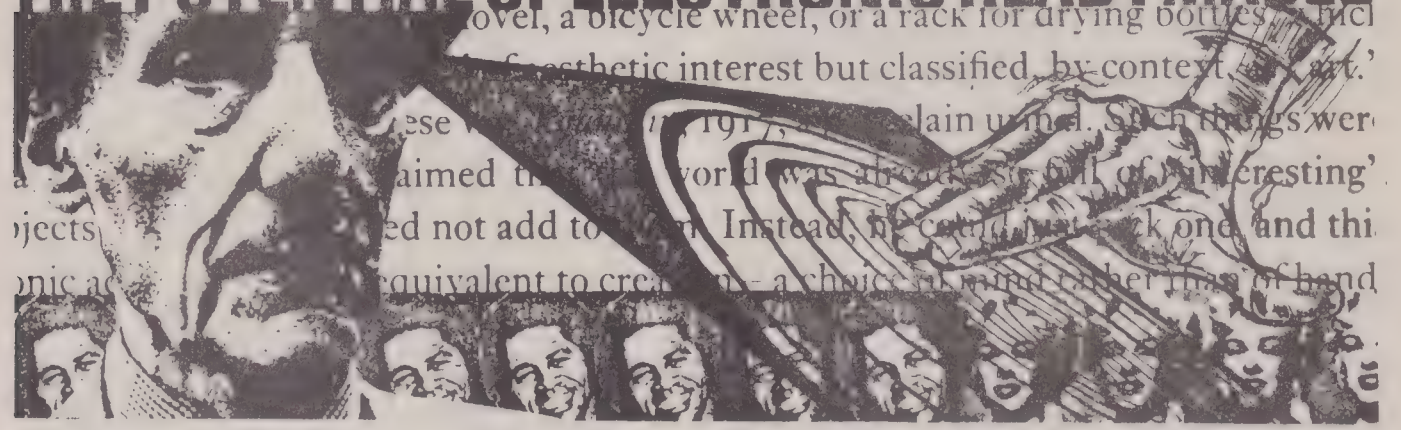
The funny thing is, when I first went multi-line, I wanted to tone things down, and I had to stop myself. The average computer user wants to use Prodigy and not be shocked. I was looking at it from a business stand point. But I stopped myself. So if a business manager from IBM wants to log on with their wife and kids and be shocked, let him do that.

Don't you think some fundamentalist group will try to shut you down?

No doubt someday they'll attack me and lobby and press charges and they'll come to my house, and I've got a quick release on my hard drive and I'll run down the street, or turn off my big electro magnet and erase everything, and start up in another city with a backup. The system does definitely have an influence on people. I've seen the most 'straight' people totally change their viewpoint by using the system. It can be very powerful.

You can call Offworld at (213)655-1113. The soundman from Al's Bar is on there. Log on and help wreak modern primitive havoc on your electronic community!

THE POTENTIAL OF ELECTRONIC READYMADES


esthetic interest but classified, by context, as 'art.'
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BY KEVIN HANLEY

The use of "ready made" sound to generate modern forms of music has been criticized as an "automation" or "dehumanization" of music through technology. Critics and artists fear for the "value" or "integrity" of existing music as riffs and lyrics may be quickly rearranged by anyone through sampling apparatus. These fears, however, point directly back to complaints about the lack of a classical ideal of "truth". This is an attitude which concludes that if an artist does not render "truth" from "pure" elements, their act is then an unworthy one (of course before we pursue "truth", we must first believe in such a pre-existing "truth" to be proven through its manifestation in the manipulation of "original" elements). This logic has condemned the "readymades" of Marcel Duchamp, the collages of Max Ernst, Andy Warhol's screen prints and the "cut-ups" of William S. Burroughs. Such a position seeks to confine all things to a singular, essential use and deny potential. It is a rationale which would have one distressed over the countless application of certain guitar chord progressions used in rock music. A "true believer" in "Louie Louie" by the Kingsmen may despise "Wild Thing" by the Troggs.

Although sampling apparatus may provide the system of automation with a powerful manufacturing weapon, it also provides unlimited degrees of power to artistic processes. Sampling apparatus involves the recording of pre-existing audio material which is stored and made accessible with a keyboard. This allows rapid and endless reorganization and reactivation of material by anyone who uses such devices. The formal elements of any recorded song in music history may be pushed into a "nomadic" state by anyone who samples them. A person may then abstract riffs and lyrics and reorganize them to make "non sense" or "new sense", destructuring any pre-determined narrative, or central dictatorial meanings. As a modern "folk" instrument such potential can threaten the music industry itself with decentralization (obvious is a rise in the number of independent labels since the popular use of sampling).

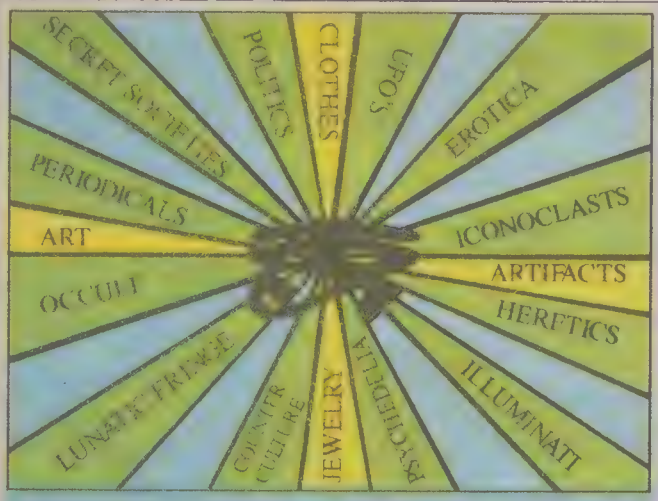
We can see "house" and "hip hop" as powerful new forms of folk music that incorporate the potential of sampling apparatus. This music is usually generated by intersecting a trance/dance drum beat (itself often a collage of former beats) with abstract points of former musical narratives. These forms of music preserve reorganizational potential after their individual songs are recorded, since they are usually meshed in continually reorganized "mixes" by D.J.'s at clubs or on the radio. The reorganization of "house" or "hip hop" is often only interrupted by human fatigue as exemplified at various all night underground "acid house" clubs or at a performance by Psychic TV, on their recent "Eternal Beat" tour which involved six plus hours of continually transmutated groove.

Since sampling apparatus have been available to the average consumer, much recent music has clarified a crisis for authorship (or more often "corporate") privileges of ownership in the music industry. By allowing anyone with the desire to reorganize their informationl environment the use of previous organization, the creative act overrides property. Such forms of music may be generated from many more centers of proliferation, threatening the dictation of conceptual or financial fixation laws within popular culture.

One Los Angeles music critic (whose name is unimportant) called recent forms of dance music "mind rot" - an evangelical warning against "brain washing" from a "flannel" clad warrior of "correct" conscience (Ben Is Dead magazine, issue #12, p. 12). If "mind rot" is spawned from a mind's inactivity, then a major contribution to mind rot would be a critic who tries to predetermine a reader's perception before they experience a creative act or consider its potential.

In the case of demonstrating (proving) skill (a comforting "virtue" to many critics of the "correct" warrior mode), the choice to do so seems fine made by the artist as it applies, not by a critic with pre-determined values to enforce.

As for the argument "truth" from "purity" might it be suggested that the "pure" or "new" comes from the reorganization of what already exists?



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Knowledge is Good For Your Health

MYTHS, PROPAGANDA AND MISINFORMATION... WHY WE THINK AS WE DO.

We only had a short time during her lunch break for this interview. I arrived at the store with a few of the past issues we've done, since, until then, Elaine had no idea what magazine she was being interviewed for. "Oh, we have this in the lunch room" she said. Well, I was just a little surprised... Ben Is Dead, in this Beverly Hills health food store's lunch room...

We talked about misinformation, myths and its place in "health care." Let's face it, most of the knowledge we have concerning our health was force fed to us (starting at a young age) from the very people who are selling us these health giving products (ie "Milk does a body good"). At one time in history, amazing as it may seem, medical care was not a commodity with a price tag. In this day and age we are taught that we must be dependent on doctors and drugs in order to just survive.

As far as her background goes, besides working in the vitamin/herb section of this health food store for a number of years, she has completed the NINES Course, the National Institute of Nutritional Education, and has taken extracurricular courses and extension classes at UCLA, including nutritional science, nutritional education and a marketing degree. Interview by Darby.

(A few of the questions she brings up throughout the interview have to do with an exhibit at the museum of Science and Industry – I had the questions and answers transcribed hoping to get her opinions on matters they brought up).

"Do herbs and herb teas provide any special health benefits? Contrary to popular folklore, herbs, and teas made from them, do not ward off illness or help to improve overall health. In fact, the intake of certain herbs has caused toxic reactions in certain people, with side effects that range from blurred vision and nausea, to spontaneous abortion. Therefore, it is safer to stick to the well-known varieties, in moderate amounts, and avoid overdosing on exotic or unfamiliar herbs."

Well first off, it has more to do with the FDA than myths, or facts or anything like that, because the FDA controls so much. They do have . a wide range of departments to cover. They cover food, food labeling, everything like that. So sometimes they just don't get around to vitamins. Sometimes they just don't get around to herbs. And, throughout the years too, people in stores have mislead people and that is why the FDA cracks down even more so on health food stores, because unless people know that the people who work in these stores aren't health practitioners they can't really take their word as truth. You just have to go with experience, any sort of data we have... we can never tell people "This is what works for this."

Just like on the bottles.

Yeah, all the bottles, they don't say what anything is for. It says "health supplement" or "as a supplement to your diet." Mostly herbal ones will have a name that lead you into knowing what it is, but then on the back it'll say "take as a tea or supplement to your meal." No one is allowed, not even a regular nutritionist, to tell you that "This will cure this." Because it is not a drug. And once you consider it a drug then it has to be prescribed by a medical doctor. Anything that you prescribe for an ailment is a drug. Anything that you prescribe for an ailment to *cure* or the thought of *curing* is a drug. Like if you say "My mouth is dry. I think I'm thirsty," and I say, "You need water to quench your thirst," that becomes a drug. That's a very simple example and it would never hold up in anything but. . anytime I diagnose you and I suggest something to help that diagnosis, I'm suggesting a cure, I'm suggesting a drug .. We tell nobody we're nutritionists, because (name of health food store) will not be liable for anything. We have lawsuits like every single day. Not just in our department, people try to sue us for everything.

Back to the FDA, all these things, all these places are controlled by the FDA, what you can and cannot say. Anything in print is really really controlled by the them. When you see an article in like *Vegetarian Times* or *Let's Live* you usually see how they will list not facts but test studies. Like they've tested on so many people and it has helped .. And that's what health food is more so anyway, it's preventative. And you can not prove anything prevents anything, right? Because it has to do with certain situations and certain conditions. Their life-styles take years off of them. Their genetic background. You already have a genetic structure that means that you will live up to this certain age if you take care of your body. So you can't say "this will prevent this", you have to say "this will *help* prevent this." If you put the word help in front of it you're OK.

"We get people coming in returning 50 bottles and saying "I took these last night and I had to go to the emergency (room)." If I took one each of those 50 tablets I would too. But common sense is not written on the bottle anywhere. And since we are selling all these bottles we are taking the chance that some people are not going to use their common sense."

A lot of people who aren't aware of what herbs do and how to use them could hurt themselves. There was the one lady in England who died from comfrey because she took it every single day, all of her life – and you just don't do that. They took it off the market here at our store because a lot of people try to diagnose themselves and we were selling a lot of comfrey, and we didn't want anybody dying from it and there are no warning labels on anything like that – like "please don't use it every day."

People could abuse many things and kill themselves...

They drink whiskey every single day and they can destroy their liver just as much as comfrey..

What about (the amino acid) tryptophan (which was taken off the shelves by the FDA not too long ago)?

It wasn't the tryptophan that caused the problems. It was a contaminate from the company in Japan . Any time the FDA gets ahold of anything like that the best thing that they can do is make it a big scare. Any time that happens the AMA (American Medical Association) uses that against us like nobody's business. Because they're controlled by the drug companies . The drug companies control larger lobbies than we do. So, anytime anything like that (comfrey, tryptophan) happens we take three steps down. And, anytime that happens the FDA comes in and confiscates some of our vitamins, anything with labels that look like they say a cure.

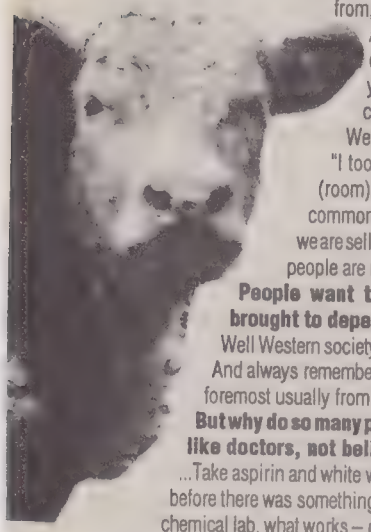
So you guys are like walking a line the whole way.

Oh yeah. We have a large sign right when you walk into our department that says "we don't do this, this, this, and this" and "the FDA doesn't allow us to do this, this, and this." We have signs posted all over with warnings such as "pregnant women shouldn't take over 25,000 units of vitamin A" – things are posted everywhere. And we do that because

photo: Don Lewis

Armon Oard learning about "health" in the Kinsley Hall of Health's Health For Life / Foodworks exibit at the Museum of Science and Industry. Sponsered in part by Carnation (Nestle's), the National Health Foundation, and AM/PM Mini Marts.

we're a larger company and people can sue us a lot more readily. You go to a lot of the smaller health food stores... sometimes some of the workers there are not as knowledgeable because they're not being paid that much. At a smaller store you're being paid as much as a cashier any place else. So sometimes people are going in and getting advice from, like, these people at GNC and they get wrong advice.



And this is what people judge health food stores on.., on the bad. You can't advertise your "good." Because you can't advertise that you've cured anybody, and you can't advertise that you've helped people along the line. We get people coming in returning 50 bottles and saying "I took these last night and I had to go to the emergency (room)." If I took one each of those 50 tablets I would too. But common sense is not written on the bottle anywhere. And since we are selling all these bottles we are taking the chance that some people are not going to use their common sense.

People want to take care of themselves but they were brought to depend on popping pills.

Well Western society is based on the AMA; one pill is going to cure you... And always remember that most "cures", most AMA "cures", are first and foremost usually from herbs.

But why do so many people who believe in conventional medicine, like doctors, not believe in herbs and vitamins?

...Take aspirin and white willow bark. White willow bark was the first aspirin – before there was something called aspirin. So what they did was they took, in a chemical lab, what works – or what they feel works most in the white willow bark. They take that out and synthesize it. So they feel as if they have something better, right? If white willow bark works, but one little ingredient in white willow bark is the thing that really really works and if we take it out and synthetically make it and make it even more powerful then we work better. That's how they feel. Now, see, in our thoughts we feel that, okay, the white willow bark might not take the headache away *instantly* but if you take some and rest, your headache will more than likely go away. But it isn't as strong and it has no side effects. It's not going to affect your stomach...

It needs all of its parts to work...

Right. You need the whole thing. The plant grew as a whole, the plant didn't just grow with that one thing.

I wanted to ask, with that in mind, about how they make vitamins and amino acids. Aren't they taking out the "thing that works" as well.

Yeah, see, we do it too. That's how we satisfy the masses. And also by knowing what we get out of foods, how bad our soil is, how bad our atmosphere is... even if we eat all the right foods we're not necessarily getting everything we're suppose to get – we don't get minerals from our soil anymore. So supplements are somewhat necessary though we never tell people to just take supplements... It's the same process as taking that white willow bark and extracting whatever you need out of it and using just that.

But then it is not synthetic?

It is to a point but... like when they take calcium, there are different forms. You get the old type, the straight oyster shell calcium, crush it up, put it in a capsule and you've got oyster shell calcium. Now, of course, your body doesn't digest that, it does not break that down. So you go back to that lab and you find something that will help break it down – you find something that will irritate it, or that your body will recognize, and that will help break it down. Some things are not as absorbable as others. You've got 18 different types of calcium from the very beginning, the oyster shell, the egg shell, the bone meal... And what your body would do is take that in, absorbing the calcium part of that, but all the rest was depositing, or filling, or irritating...

People take weird things for calcium, like Tums...

All throughout the years people have been taking weird things for calcium... But it's really simple, you can take a calcium citrate – you take a calcium and put a citrate on it, which is an irritant, and it will break it down itself in your body and your body absorbs probably about 98% of it. It can't absorb everything because it's a pill and is unrecognizable to the system.

You're talking about absorbability – does that change when you eat it with certain foods?

Yeah, you should always take them with foods – except for amino acids. The vitamins we like to recommend are the food grown or food based vitamins. Those vitamins are grown in food – they're grown in a yeast base. Yeast is recognizable as food to the system.

While we're on the topic of vitamins, I remember seeing on TV one time they had all these fake stomachs and they were churning stomach acid and none of them would break down the (different) vitamins. This was at the same time when they were saying vitamins were no good and even health food stores were taking them off the shelves, but were those just synthetic vitamins?

There's a company right now called the Vitamin Specialist down in Venice on Main Street – they just ran a big ad that said that nobody's vitamins are good because they all have fillers and binders... Anytime you have a pill you have a binder. Depending on the integrity of the company depends on the binder they use. All of our vitamins have vegetable binders. You get just the gummy portion of vegetables. You snap open a celery stick and you have gumminess. You put that in conjunction with the vitamins and you've got a tablet, that's fine. If you've got a capsule you have gelatin which is from the cow's stomach (they do have vegetarian capsules but they're not able to make them last – when there's something in them, they break down). Your stomach fluids are not like that. You can not put something in warm water or warm water and vinegar, that was another one, and let it break down. Because once you start chewing or eating, digestive juices are a lot different then just vinegar and water. That's why it's always good to take vitamins with foods, because as you're eating or as you're chewing it reenacts all your digestive juices in your salivary glands and in your stomach and stuff. When they get flowing things get recognized. You can't have anything recognized in your system unless the digestive process has started.

Are most of the vitamins at the grocery stores...

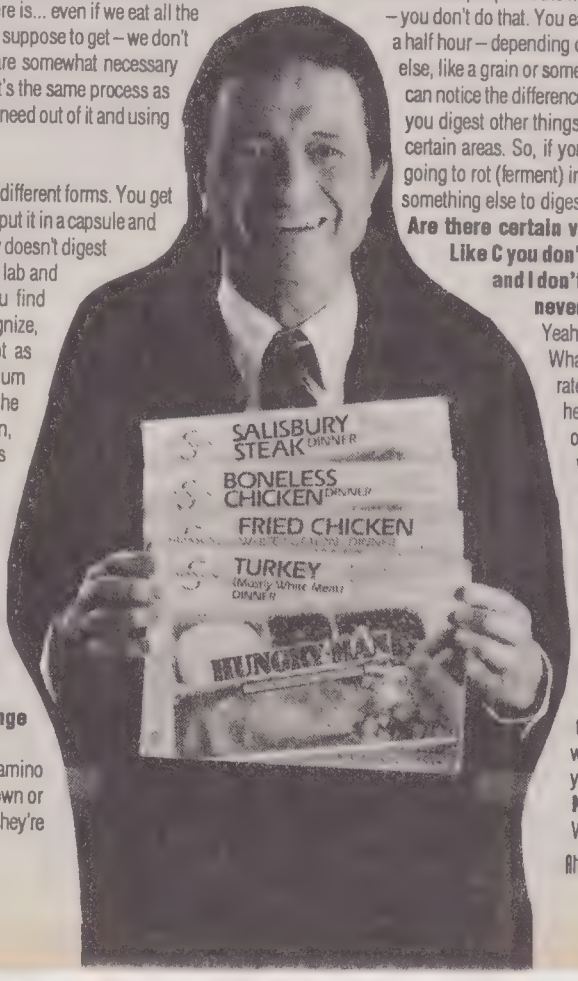
Most of them will probably have a vegetable binder but the fillers are usually starch or sugar. Most vitamins don't have synthetic binders anymore – some of the ones in the mail order probably still do.

What about food combining (eating compatible combinations of food to aid the digestive process and insure absorption of nutrients from the foods), does that also work with vitamins?

When you're talking about food combining you're talking mostly about a macro diet – a macro biotic diet. It's the one most Japanese societies follow in general. And they have better digestion than any society. The Mexican and Incas have a very good digestive tract too – their food combining is proper as well because they have little food. They have rice, beans and corn – that's a perfect protein. And a Japanese diet has rice and vegetable, and usually tofu, like a miso or something, and that's a perfect protein there too.

From what we're brought up with (according to the "rules" of food combining) we hardly absorb anything.

No, because we don't follow proper food combining. You don't mix your proteins and your sub-acid fruits. Like people in the morning, they eat a grain cereal and they have fruit – you don't do that. You eat your fruits, and then you wait twenty minutes to a half hour – depending on your metabolism – then you can eat something else, like a grain or something like that. It's too hard for most people... You can notice the difference. The acidosis really effects you. It affects the way you digest other things. You have to just think – certain foods digest in certain areas. So, if you're eating fruit and something else, your fruit is going to rot (ferment) in your stomach while your intestines are allowing something else to digest.



Are there certain vitamins that don't work with each other. Like C you don't take it with B and I read that somewhere and I don't even remember where I read that and I've never seen it again...

Yeah, 'cause then that would disclaim multi-vitamins. What it usually is, if you want to take things separately... certain things do work together. Vitamin C helps iron absorb, vitamin D helps calcium... Most of them will work together because most of them will break down at their own pace in your body and will absorb at their own rate – depending on the foods in your system, and depending on your digestion. The good way to separate things, if you want to separate everything, is fat soluble and water soluble. But see, when you have a fat soluble vitamin in you and you're taking a vitamin C, your vitamin C is going to break down (without a time release) slower than if it was just taken alone and with a lot of water. If you take vitamin C alone with tons of water, you're wasting your money (unless it's Ester C), because your body doesn't have time to recognize that...

No wonder everyone has a lot of problems.

Well, and there's always new things too. They're

Attention to health is the greatest hinderance to life. —Plato

always trying to find something new. As soon as the AMA finds something new, we try to find something new too. Because you've got to be up on it – 'cause they'll just crush you. There would be no such thing as a health food store if the AMA was happy.

Why do they teach us those food groups? Just recently there was that conflict over changing it...

They added the fifth. The herbs. They did add it. Now, it's not taught in any of the schools of course but they actually did add the fifth food group.

Oh, they add the fifth and then they have this (reference to the herb question and answer from the health museum exibit) "herbs don't do anything."

Right. Education. This was probably written in 1947 and it has probably been touring for the past 50 years. And they probably wouldn't get the funding to change it in another 50 years anyway.

Okay, maybe we can go fast on some of these "myths." Vegetarianism, are there any important myths.

Yeah. It's really sad, cause most of these things sound negative but they're not. It's just that you have to be really, really knowledgeable, you have to be willing to do certain things. Most vegetarians are malnourished, and it gives that society a bad name. I'm a vegetarian, I am not malnourished, I know this. But most are and they don't even know it. But they are not willing to take the time to figure out how much protein they're getting, are they getting all their amino acids, are they getting all their B vitamins. Most of them are not getting their B12 because it's not found in vegetables. Fruitarianism and all that other stuff...

That's scary.

That's very scary because you're not getting anything... you can't live on supplements – you cannot live on vitamin pills.

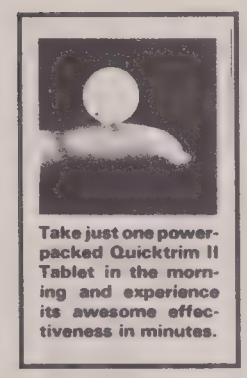
I was curious, do fruitarians eat nuts that fall from the tree or...

Certain things you think are nuts are actually fruits.

Okay, how about organic and non-organic?

Organic is just best. It is very very important. Pesticides... it's worse than alar... I mean, the alar scare was very very tiny. And I couldn't believe that people were so concerned over that when there's 55,000 pesticides on one piece of fruit. Grapes are the worst... wine...

How about sugar?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Refined sugars and honey... To a diabetic, honey is the same as sugar, maple syrup is the same as sugar. To a normal person, you digest it a little easier, you break it down a little easier, and it does have some nutrients in it.

What about the fake sweeteners?

You can not have a fake... Nutrasweet, in 20 years you will find that Nutrasweet causes cancer.

But Nutrasweet is made from an amino acid – do they totally destroy it?

Yeah, they totally destroy it. They take what they feel is necessary out of it, and process it. Anything that's processed is not good – there's just no way it can be good, because it doesn't grow... Anything that doesn't grow from the ground (like that), there is going to be something wrong with it, and it's going to affect your body.

So, how about MSG. You were telling me once that we don't even have the enzyme...

Yeah, the digestive enzyme. Yeah, most people do not have the enzymes to digest it. Orientals do. Anything fermented will have naturally occurring MSG and most bodies can take that, that's fine. It's the synthetic one that usually causes the headaches and stuff.

Okay, let me get to some women stuff – the Pill, tampons, B-6 and PMS.

(ha) The Pill will destroy your folic acid and... it destroys so much it's unbelievable. The pill is just a whole book. That one book "Male Practice" is probably the best book to read about that. It will tell you about the studies – they didn't do many studies.

It's just that, in China, for instance, there's been a male pill for a long time. Of course they say that's because almost half of their doctors are women.

But it was woman who wanted this pill for freedom.

Good freedom.

Right, I know. It is what we felt would be freedom. So it's unfortunate, and it's unfortunate that they did very little studies, but that is what happened.

Okay – tampons?

Anything like that – especially when you have any sort of deodorizer – you are sticking it in your system and it is staying in there, for a while usually. Most women don't take them out within every two hours like they should be...

And even if they do, they pull it out and some of it (the cotton material) stays in them, especially if they didn't bleed enough.

And you are allowing bacteria to stay in your system. I mean, it's going into your vagina, and you're bleeding, and when you bleed a lot of bacteria comes out of you. You detoxify when you bleed.

So then they're sticking toxins up... they're corking toxins in their body.

And allow it to sort of heat too. They're allowing it to grow. Allowing bacteria to grow, allowing yeast infections...

Oh, about yeast infections, one guy at (another health food store) told me that the myth about yeast infections is that men have it more often than woman.

Men pass it more often. They're carriers – they're more likely carriers then women. Women get it a lot of the time from men. Men have yeast infections just like women – it's just that we feel it, we see it. It excretes, it itches, etc.

How about B-6 and PMS. I was reading that...

B-6 helps with water weight gain...

Yeah, this one book, which kinda promotes medicines, like estrogen and progesterone – and maybe you can comment on that too – but the author was really against B-6 in any dosage over like 4mg.

Because it helps with water balancing. And estrogen and progesterone help with water balancing as well, in a different way though. It would probably counteract the estrogen and progesterone... probably affect you more if you took a higher dosage.

She said it affected your nerves...

Well, anything that affects your water balance affects the nerves.

Okay, anything else. Any myths on coffee?

No, it's just bad for you. It'll eat you alive, it'll eat your nutrients. The only way we can get people to stop is by putting a money value to it. You buy a twenty dollar thing of vitamins and you drink your coffee the morning after or before you take your vitamins and it's like, why did you waste that money on vitamins?

It takes the vitamins out of your body?

It's just.... the chemicals in coffee beans, and the caffeine also, just break everything down and destroy... destroy all of your vitamin C, it destroys a lot of vitamins, it destroys a lot of iron...

Why? Coffee is a natural thing.

No, because the chemicals used to process it aren't.

And that's the problem? What if you get natural...

And the caffeine in it too... there's naturally decaffeinated coffee but there's no such thing as naturally decaffeinated that is *totally* decaffeinated.

How about milk?

Oooh, that's a good one. Um, if you're going to drink milk, if you're going to do dairy products, raw milk is the best. Pasteurization – you destroy a lot of your nutrients. You're drinking milk because you want calcium, and that's actually fortified – because pasteurization takes out all the milk's nutrients and vitamins. They actually have to refortify it. If you're going to drink milk you drink raw milk, and that at least has all your nutrierits and all your calcium...

In here (the health exibit "directory") it was saying that pasteurization only takes out a little bit of the vitamins...

The heating process... vitamins are destroyed in heat. They're getting some calcium, but the calcium they use to refortify it with is usually carbonated and it's not very absorbable.

This question says "Do vitamin supplements provide "pep" and boost energy levels?" And their answer is "No, because they have no calories."

Because they really don't. They don't produce pep. Vitamins don't give you energy or produce energy. What happens is, when you're under stress and when you're tired you waste your B vitamins, so when you take a B vitamin your body doesn't *think* it's tired, and it doesn't *think* it's under stress, so you feel like you have more energy – it doesn't give you energy, it balances you out.

And one last thing. Do you think things are changing – there are more (health food) stores right now...

There's more people who are willing to accept... there are more people who are willing to read and learn about their health. A lot of people are looking for alternatives. There are no "cures" yet for cancer, there are no "cures" yet for AIDS, so, "what can we do now?"

And they've only been looking on that (conventional medicine) side and now they're wondering...

Right. The best thing you can do is prevent certain things like that. If you're posed with that problem, that is usually when people are willing to accept life-style changes.

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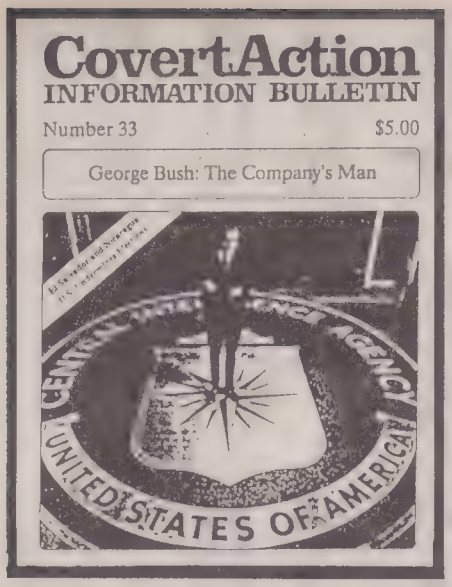
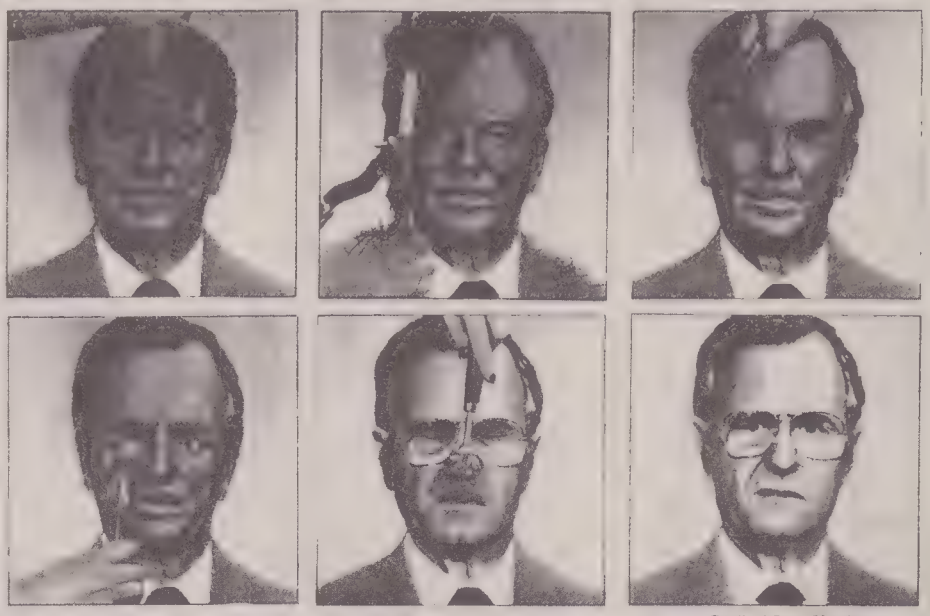


AN INTERVIEW WITH LEWIS WULF

COVERT ACTION INFORMATION BULLETIN

COVERT ACTION INFORMATION BULLETIN IS A MAGAZINE WHICH, FOR THE PAST THIRTEEN YEARS, HAS BEEN REPORTING ON THE ILLICIT ACTIONS OF THE CENTRAL INTELLIGENCE AGENCY AND OTHER WINGS OF OUR (OFTEN SHADOWY) US GOVERNMENT. IN AN EFFORT TO UNDERSTAND WHAT IT HAS BEEN LIKE TO COMPILE FACTS AND INTERVIEWS ON TESTY SUBJECTS SUCH AS THE USES OF THE CIA'S BUDGET (#7), THE CIA AND RELIGION (#18) AND US SPONSORED STATE TERRORISM (#26) WE TALKED TO LEWIS BY PHONE TO HIS OFFICE IN WASHINGTON D.C. –TOMÁS



Credit: ©Joost Veerkamp

How many issues are you up to and what does the latest issue cover?

Just this week we finished issue #37, our Summer 1991 issue entitled "The New World Order: The Tunnel At The End Of The Light". It focuses almost entirely on the war, how the war was brought forth in US policy, some disinformation and covert operations that led up to the war and during the war and since the war. There's a major story on how the US blackmailed and bullied the United Nations members to support the war policy before the war started. There's a story on the weaponry and barbaric nature of the war including weapons up to and immediately below nuclear weapons in terms of destructive power that were used. The use of fuel air explosives which suck all the oxygen out of the air so that you either die of suffocation or die in the firestorm.

You began in 1978, who else was involved with the magazine from the start?

I was one of four people that founded the magazine, it grew out of previous magazine called "Counter Spy" which had been publishing since 1973 and had ceased publishing in 1976. In the summer and fall of 1977 we discussed how we wanted to pick up the torch of researching and documenting U.S Intelligence activities at home and around the world.

Do your contributors change every issues or are there regular columnists?

We have a few who are regular contributors and then there are a constant influx of new writers whom we've come to know or who have seen their writings or have submitted their work. We publish material that we have checked out and we know about the credibility of the person contributing. We do accept material by new voices. We are very particular about documentation and footnoting-some people think we do too much of that. We feel it's only for the good of things that sources are documented several ways especially for researchers and historians who like to go back to the original sources to go into it further.

Is there a period in history where the US government's propaganda really began to take effect and shape the opinions of our people and our media and become the tool of choice for disinformation purposes?

I would say there has never been a time in the US, let's say in the 20th century, when propaganda hasn't been a major force. Even before the 20th century, in the wars with Native Americans the media was used as well. World War Two was a function in large part of the media. Certainly in the case of Korea and Vietnam the media played a major role in disinformation, in terms of planting of propaganda such as we witnessed on a wide scale with the recent war. I like to recall the case of the Panamanian invasion and Grenada where there was no doubt of major disinformation, using media assets of the government, the CIA and the Pentagon or the State Department towards their causes. Then you have to add to that the dozens of covert operations over the years around the world where many human assets have been used by the CIA.

Publishing this kind of "sensitive to the government" information that you do, have you ever feared that CIA might use mind control drugs or other methods of destabilization against you or your staff?

Since we started we never allowed ourselves to become demagogic or to become doctrinaire or arbitrary in our analysis. We've bent over backwards to insure that all of what we publish is documented every way 'til Sunday and back again. I would like to be honest and point out that we have experienced a lot of difficulties along the way and a lot of harassment but we refuse to allow ourselves to be conspiratorial or paranoid. It may be called the COVERT ACTION INFORMATION BULLETIN but we run a very overt publication. There was a time when the government was threatening to prosecute us for naming the identities of CIA personnel around the world and it was derived from public information in the libraries. Likewise when the book Dirty Work was published on the CIA they threatened to prosecute the publisher. In fact, by the time they got around to trying to prosecute the book was already on the shelves.

This issue of Ben Is Dead is on "Disinformation, Myths and Propaganda" what do those words mean to you in regards to your work in reporting on covert actions?

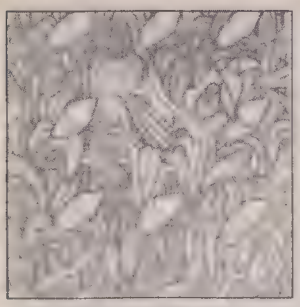
The primary target of US covert operations today, as it has always has been, is the American people. The action is aimed at them, even though it usually takes place overseas, except in recent years, particularly since the Reagan administration which legalized covert actions, CIA in particular within the US borders in domestic affairs (an executive order in 1981). Because in order to justify and to perpetuate these actions even though most of them are done in secret, the Reagan administration set some new precedents to making these operations overt as in the cases of Nicaragua, Angola and Afghanistan. These were three covert operations which became overt and two of the three are still going on. The disinformation and propaganda is central to the operations of the CIA. The media budget of the CIA's covert action department is a very large part of that budget because it goes part and parcel with the actual military component and economic destabilization segments of any covert action.

In closing, explain in your own terms what the "Myth Of National Security" is and how it's used to justify US covert actions and wars.

One of the major articles we publish in our latest issue is the domestic consequences of this recent war both in terms of political and economic costs at home. The expansion of secrecy which was unparalleled in terms of the level it developed to under the Reagan and now Bush administration since 1980 essentially has been under the umbrella of "National Security". I defy any proponents of this doctrine to prove that the national security has been bolstered by these policies, in fact it's been set back. Any legitimate understanding of national security must rest on the presumption that the population of this country and the populations of other countries deserve to live as human beings and we find increasingly that our government defines it in terms of the needs of corporate entities and in terms of the corporate class and the needs of the Pentagon and that in my mind has very little to do with our national security. when a contractor to the government can charge the American people $600 for a toilet seat or $80 for a screwdriver it might get a lot of press but when they make a fuel-air explosive which is one of the most barbaric weapons that I know of-and are proud of it, I find that our security has not been advanced but rather we're back to the Middle Ages in terms of our morality. I think that's how our national security should be defined, in terms of our moral development as a country.*

To contact the true experts in the field of disinformation you can write **Covert Action Information Bulletin** at PO Box 34583 Washington DC 20043.

In our country the lie has become not just a moral category but a pillar of the State. —Alexander Solzhenitsyn



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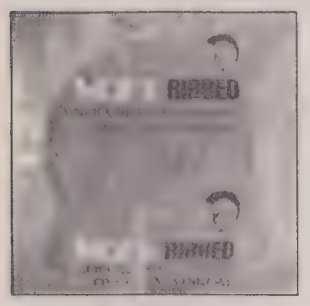

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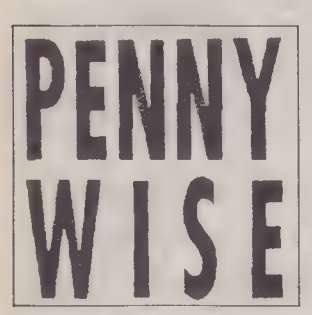

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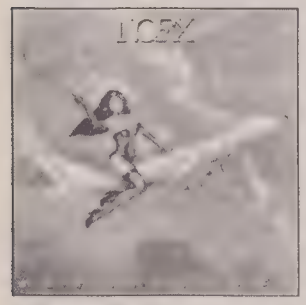

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PIGFACE

INTERVIEWED BY DARBY AND EVAN
TRANSCRIBED BY THOM

Pigface is a collaboration of a number of artists from a number of industrial/dance-type bands. Though their recorded work (to date) comes off rather weak, I thought their live show brought their sound together with an intensity (a la Ministry) missing on record (though we all could have lived without Chris Connelly's impersonation of Jim Morrison). So take the time to delve into the mouths of a few people who really love ~~themselves~~ what they do.

Darby: So, we're gonna talk about your bus. That's the whole interview.
William Rieflin: Ok, sure. Start asking
Darby: It's pretty plush. Who are we talking to right now anyway?
Martin Atkins: You're talking to Martin Atkins.
William Rieflin: And William Rieflin.
Darby: You play drums too? How many drummers are in this band?
Martin: Everybody's a drummer. And here's Chris Connelly!
William: He also plays drums... Oh, look, there's a HELMET review here! (refereing to the last issue of BEN IS DEAD)
Martin: A WHAT review?
Darby: Actually, I think the review is rather short but we got the picture and that's all that counts... There is one thing that I want to ask before I am too drunk to ask, but I'm just about too drunk to ask...
William: Are you too drunk to take all of your clothes off?
Darby: No but...
William: Would it help if you drank some more?
Darby: What's that? I'm hearing things... Um, everything that we see from Pigface is all the names of the bands that you guys were in and it seems Pigface as a band on its own doesn't stand for as much. Do you approve, as far as what the record label is doing in promoting you guys...
Martin: Uh, uh, uh – seeing as how it's basically OUR record label – it's my label – we're in partnership with Pigface. We are trying to do something that is fairly radical. What you hear from the music and the live performance, the fact that the stage show changes every night, the personel changes every night, the music changes every night. You won't know that from seeing just one show, but we are documenting the shows onto DAT and video for a compilation, so at the moment the compilation CD might be 16 different versions of the same song — just so people can grasp what it is that we are trying to do which is to keep ourselves excited and keep things fresh so that the excitement comes off the stage and is not preplanned... But that all falls down when situations — this bus costs five grand a week. There is no way that Pigface would exist if we were traveling around in a fifteen passenger van. There has to be some intelligence, a certain amount of cynicism, and some, I don't know. We have to use our business skills as well to make this work for us.
William: Yeah, well there's another perspective. There was some band that was playing. It was made up of certain individuals from other bands, and the only way that I found out about it was by reading in the newspaper that this band was playing, and underneath it said, "featuring blah dee-blah dee-blah dee-blah." And to me, as a music listener, as a fan of music, I was really happy to know that because there was like, "oh – instant recognition! I should go check it out!"
Martin: Well that was what I was saying! You see, if we just said, "Pigface," it would take another six to eight months. The record just CAME OUT... three weeks ago. The only reason we are touring now is because I have to go straight to England and Japan with KILLING JOKE. Bill finished mixing and working on MINISTRY early to do this. Ogre's doing SKINNY PUPPY. This is the only time we could do it. So for us to try to establish Pigface so that people would know what it was and come and see us for those reasons — there would be ten people here tonight. And we have all of those people here. We have all done those things, and I kind of like the idea of a Ministry fan coming down purely because they love Ministry, but being exposed to something that is radically different. I kind of like that... If we were just making music that sounded like Ministry and Skinny Puppy and Killing Joke merged together, then I think that we should all be shot. But we are doing something that I think is radically different, and I like the idea of unexpectedly exposing people to it.
Darby: So it is almost like you don't have time to prove yourself as a band, in the way that you are all dedicated to so many other bands...
Martin: Well, I think you will find... our experience is that this has been very good for us. And it has changed the way that I look at my involvement with Killing Joke, Ogre looks at his involvement with Skinny Puppy, etcetera. And I think that not only has this tour established Pigface as the band that exists, not a studio concept, but it's also established it in our minds as something that we want to continue to do.
William: Yeah. We have established ourselves to the audience as well as to ourselves — an actual band didn't exist before we went on tour. Through the act of playing and performing, the band actually was born. And now it is truly a band, which will continue to exist.
Martin: Now you have this band which happens to be the most powerful band that I have been in, reinterpreting and reinventing the album, and it is different. It has a real edge to it. And we do a lot of different songs as well. We were making something up at soundcheck. We made something up on stage last night.
Evan: Do you guys all get together in the studio at the same time?
Martin: It was me and Bill... and then different people came in...
Evan: ...came in at different times? That is kinda how I pictured it.
Darby: It seems as if a lot of the energy wouldn't be there in the recording? I mean, if you guys are all coming in at different times... It seems like it would be essential to play together live—
William: We have built in a mechanism which would make it exciting, just the project itself was exciting...
Darby: To have all of you guys together?
William: Yeah. That's all you need. But, you know, people were given the opportunity to do anything they wanted to do. That's exciting. Generally, they were given one or two chances to do it in. That's kind of exciting.
Martin: (Example) *The tape is rolling! Go!* Can you wind me back? *No, that's fine, it's finished.*
Darby: Oh, really?
William: Yeah...
(laughter..)
Martin: There was a buzz. There was a real buzz in the studio. But it was just a completely different buzz to the live thing. The next stage of Pigface — there will be a live CD, a live video, which will be this *unit*. This new unit which is Pigface, but there will also be a box set where each of us have our own 7" that will be even more fragmented and diverse than the album.
Darby: Each member will have their own 7"?
William: Yeah.
Darby: And will the ultimate plan be that each one is playing on a different turntable at the same

"I sit and kiss Wax Trax's ass and you take fuckin' Evan to interview this band and I want to marry Chris Connelly and like I can't even meet the guy so give me a fuckin' break man, alright." —Herb.

time?

(laughter...)

William: ...That's the CD of it. All of them at the same time.

Martin: The ultimate plan is that there isn't a plan. That there aren't any rules. And that what's happening with Pigface is that it is a band because we all want to be together and do this, and we're all doing exactly what we want to do. It's not a band because somebody has a vision and everyone else is going along with it. Their egos are being submerged into something called "The Band." They're experiencing a level of artistic freedom and an ability to create whatever they want. That doesn't exist in any of our other projects.

Darby: There is one thing I heard, and that is that your rider [a sort of want list for touring bands] was pretty outrageous.

William: Our rider is completely reasonable. We are musicians, we do this for a living. When we go to certain places, I mean, day to day we need certain things to live. Food, being...

Darby: What was in your rider, anyway...

Martin: Where did you hear this? Tell me!

HOW THE "RADICAL" BANDS GET IN ALL THE "IN CLUBS" FOR FREE

There was a lot of talk about the "mix-up" over Pigface's "appearance" at Club Fuck. Though, from this end, we saw no advertsing on Club Fuck's part, and find it hard to believe the club even knew who Pigface were, somehow the band came to the conclusion that that Sunday evening at the club was advertised as a "Party with Pigface" event (Crash Worship was actually scheduled to play there). Though it could have been possible, it seems odd since Club Fuck doesn't really need any band (let alone a band who was just their to drink for free) to fill their small bar... So, it may seem slightly pretentious, but hey, it is.

Manager (or something) "...We're not going to go four miles away from where we need to be if we're not drinking for free because this bar (the Roxy) will buy us free drinks, and every place on the Strip will buy us drinks to have us in the bar. If we are drinking for free we will come down... Now, they've already sold it as "drink with Pigface" so...

William: They *have!*

Darby: They did?! I didn't hear anything like that.

Martin: So now, see, now you understand why were calling the clubs saying "fuck you", we want to bring twenty of our friends as our guests to drink. Because they are using our name to fill their club and sell drinks to make money.

Manager: And we don't get anything.

Martin: That's almost like selling bootlegs, you know.

Manager: But now, here's what I've already said on two of the (message) machines after I realized they've sold it. Not only will we drink for free but we will stock the bus.

William: What do you mean? We'll take some of the door.

Manager: Well, I don't even know if they're charging, it's just a matter to get people in. And then the guy says to me "But I don't know if you guys want to go there because they chain up, like, women in leather and they whip them..."

Darby: Just somebody who was involved in setting up the show.

William and Martin: This show?!

Martin: It's not outrageous... We travel with SILVERFISH. Silverfish... One of the things that we have been able to do is, we have this little protective independent music umbrella. So we brought Silverfish over to tour with us and they don't get fucked with, because if anybody fucks with Silverfish, they are fucking with us.

William: So, first of all, you are talking about seventeen people.

(L to R) Martin Atkins, Trent Reznor, Bill Reiflan, Ogre, Chris Conneley, David Yow, William Tucker, Paul Barker, Matt Schultz, En Esch

Martin: Seventeen or eighteen people. So, umm.. I don't think that eight cases of beer is that outrageous for eighteen people. That is ten beers a piece.

William: And one jar of peanut butter...

Martin: I'm not drinking—at the moment but if I was then I don't think that ten beers per person is outrageous. We have, I dunno, six or seven liters of hard liquor—Bushnell's, Absolut, whiskey, brandy, mixers, you know, and food. We get fed. We are human beings. We flew our road crew over from England.

Darby: They are human beings! Will you get that please. Put that in!.. Were you guys all friends before this tour?

William: Uhhh... kinda. We used to be, and uh...

Darby: And now you hate each other.

William: Absolutely not. This tour is absolutely terrific. Part of the rehearsals involved just sitting around and talking getting to know each other.

Martin: We rehearsed for six hours before the first show.

William: Yeah, most of it was just sitting around, smoking cigarettes, drinking coffee, and eating pizza.

Martin: ...Doing interviews. When you rehearse a song you see...the very nature...it's very different. We rehearse a song, or we work out a song on the first day of rehearsal and we are all just like peaking. The second day we just change it around. So it becomes apparent that once we knew that there was a thing, that we knew what we were doing, it was insane to rehearse because the more we would rehearse the more a song would change. So what's the point of rehearsing? We just ended up sitting around drinking coffee and rehearsing mentally with each other just getting to know each other. It's gone really well. It's really wild. *(some blab about the show and all the people who were asking to play with them during their last song; "Lomas [?] from the Mentors, the bass player from Social Distortion, the drummer from Devo wants to play a kit... why don't we just put together a band and we won't play at all... I told Elvis, I said 'Fuck you Elvis' we won't let you through the door.")*

Darby: So how long is Pigface going to be going on? Is it going to be a real band? Is this something that is going to be—

William: We signed the contracts. They are in periods of five years. There are three periods that are taken up so it is like, a fifteen year thing.

Darby: Oh, really.

Martin: No. It's becoming more and more apparent that Pigface is — I want to leave Killing Joke and work on Pigface. We already have three more projects planned this YEAR for Pigface. So, we all want to continue to do it. It is the wildest thing that I've done. And I have done some pretty wild things. So I want to continue to do it. It's wild. The trick is to keep it interesting for us, 'cause I think that just going out, night after night, doing the same show, and just putting out records and putting out records, is just a sham. It is just cheating the audience, really. As long as we can keep it interesting for us, and exciting and groovy, then we'll continue to do it.

William: Yeah because then of course it would be interesting and exciting for everyone else.

Darby: And you may try being a comedian on the side anyway?

William: No... a good chef, actually.

Martin: I hope that through Pigface we can get involved in some different media activity. There is no reason why we should be limited to just music and gigs. So who knows where it's gonna go? That is why — "What do you plan for the next year or so?" I don't bloody know. If I knew *that*, what's the point?

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SAMBA HELL

INTERVIEW BY DARBY & DAMON ($35)... TRANSCRIBED BY THOM.

LEFT TO RIGHT: DAVID, BERNARD, ALEX.

"You all kinda look like you're in one stage of going to the bathroom."

Darby: What'd you bring me Bernard?

Bernard Yin: Pardon me.

Darby: What'd you bring me? I have the God picture already.

Bernard: Okay, okay...

Darby: What's with the God picture anyway?

Bernard: We were just wearing white shirts so it has this angelic feel to it but it's not like...

Darby: You were 'just'? You didn't plan it out?

Alex Nelson: But like our name is Samba Hell, get it.

Bernard: It's the cosmic contradiction.

Damon: They look like three headed mutants.

Darby: You all kinda look like you're in one stage of going to the bathroom.

Bernard: Right, right. I call it 'Angel's Coming'.

David Curran: We didn't expect that one. We never heard that one before... now I feel kinda different, kinda...

Bernard: Right, I like the erotic interpretation more... It's hard to know what you should even present when it comes to a photo.

Darby: I know. I get so many shit photos. I mean, doing the magazine you want to get good photos so you can print them but they're always so dumb and ugly.

Damon: Either they try too hard or they don't try at all. How is the push going for an album? – I've heard talk of a 45...

Bernard: Well, we were just thinking of putting together something other than a cassette so that we can get played on some local radio...

Darby: Plus you can't get reviewed in Maximum Rock-N-Roll if you don't!

Alex: Right..

Bernard: It would be a pivotal point for Samba Hell...

Darby: So pivotal it might hurt.

Damon: Are you gonna promote it yourselves?

Bernard: We have very little choice. I think we idealize having assistance as in a record company assisting us in putting our material out.

Darby: So you guys find it hard – because you are such a strange band, I mean—

David: Are we really that strange?

Darby: I don't know. I think you are.

Bernard: That's an honor coming from you.

Darby: I think you are. I mean, you guys come out from like every single place – you include so many things I would think that at some point or another you would end up turning one group off, I mean...

Alex: We alienate everybody by the time we're done.

Darby: That is kinda what I am getting at, although I didn't want to say it like that.

Damon: What impressed me, Alex, as I know from playing bass that it is really hard to sing and play bass.

Alex: It is REALLY hard to sing and play bass. It took me a long time to be able to do that. I've played guitar before and it is easy to sing and play guitar, no offense Bernard.

(laughter...)

Alex: I don't understand why you are not better than you are... It's hard to drum and sing, too.

David: Yeah, it is.

Bernard: I know... I've got the easiest chair and I'm diggin' it, so I let you guys go for it and pull it off and I just ride the band on through its success.

Alex: Good for you!

Darby: I like all of the quick changes, though, that is what got me interested in the first place... I like things that go all over the place – maybe slow down, and speed up, and... leave you just twisted.

Alex: Like RUSH... 'cause we're a three piece.

David: And the KINGSTON TRIO.

Alex: PETER, PAUL, AND MARY!

Darby: That's what I was thinkin'.

Bernard: Why DO we do all of those changes? We have short attention spans.

Alex: Absolutely. No question about it. It's part of being brought up with television, you know?

Alex: I get really bored playing the same thing for more than thirty seconds. Very bored.

Damon: That's like the big curse of the bassist too to have that because you're supposed to be the anchoring bass...

Alex: Fuck that. I definitely see myself more as a lead bassist than a rhythm bassist.

David: And it's also because, you know, I haven't really been playing that— I have been playing most intensely with this band. I have been playing for years, but this is the first band that I could really say that I have been played with and grown with.

Alex: ...and STAYED with!

David: So when you have a problem, these things kinda come out, you know, what you wanted to do...

Bernard: Right. We don't restrict each other from suggesting something and—

Alex: We all have free reign to "overplay"

Bernard: We are all our own little dictators, if need be.

Darby: So what bands were you guys in? Earlier you (David) said you played for awhile...

David: Back East. I just played in school, like college kind-of-thing. And then, frustration, and I came out here, and then I looked for bands for a good year.

Alex: Here comes this story...

Darby: Oh, good. I'm getting a story. I love stories. Go!

Bernard: It's like a controversial story!

David: We need to go to a dream sequence scene now... I remember when...

(other members hum)

David: Nah, I was searching, searching... and ummm, I guess I put an ad out.

Bernard: You put an ad out in the READER.

David: Was it the Reader? And then Bernard got a hold of me and he was playing with some... ummm... band...

Darby: Name??

Gimme a rush, Jesus, if you want me for your own personal sunbeam. —Robert Stone, A Flag For Sunrise

Bernard: It was called LIMBO SLAM.
David: Trop-rock band... I blew the audition – they asked me, "What are your influences?" so I said: "Uhh, you know, LED ZEPPELIN, rock-n-roll type things... So I was like playing rock grooves, and doing some pseudo-(garble)-riffs...
Alex: Yeah, let me jump in here!.. So, I was living with Dave – he was my roommate – but Bernard and I both went to school at UCSD, and I didn't know Bernard very well, but I knew him. So we ran into each other after the audition, like a couple of days after, and it came up—
David: I said, "Ask him, if you see him on campus, I haven't seen him in two weeks, I want to know the results!" I studied all of the material...
Bernard: We gave him a tape so that he could...
David: And I went home, I practiced it — I got it! I got it! It's all down! It's down! I'm ready for it! I didn't hear from him for, like weeks after that.
Alex: So, I ran into Bernard, and I go, "So, hey, what did you think about Dave and his drumming for Limbo Slam?" and Bernard's like, "Oh, well he's a good drummer—but those LAME rock fills!"... "Those lame, lame, LAME fills!"
Bernard: I did not because if I was saying that I was saying it in paraphrasing the elitist musicians that I was in the band with (Alex: Naaaaahhh....). Because I liked Dave's drumming so much that we DID keep in touch *and* formed this band.
Alex: Dave was very upset.
Dave: I was very upset.
Alex: He cried.
Alex: We had to call David Viscott.
David: So I just went on searching, and Bernard, like two months later called up and... "I'm sorry Dave! I'm quitting my band." But, you know he never really quit Limbo Slam until, it took about six months.
Alex: When we forced him.
Bernard: It didn't take that long.
Alex: It was at least six months, c'mon.
David: But he was, while we were penned, he was with Limbo Slam. He was two-timing between two bands, and we would go tease him at shows, jump on stage...
Alex: We would go to each other's shows and harass each other.
Bernard: And he (Alex) was in a lame band.
Alex: I was in a REALLY lame band.
Darby: What was that?
Alex: It was like a techno, techno-pop band.
Bernard: IMAGE BUREAU...
Alex: The name of the band was Image Bureau. No shit!
Bernard: You see, we've suffered trauma. Incidentally, some of those guys are here in town, in the group FAILURE.
Darby: They're in town? Like, where were they from?
Alex: They were from San Diego, too.
Bernard: We are all from San Diego.
Darby: Oh, really? That was one of my questions. Where do you guys all come from, and how did that influence you?
David: Well, Alex and I, we go WAY back. Way back to Pittsburgh and New York, and upstate, in a little town... junior high.
Alex: Yeah... Pot smoking, going to VAN HALEN and throwing up.
David: Getting thrown up on...
Alex: So that was the original fun...
Bernard: But we all hooked up in San Diego.
Damon: Where are you from?
Bernard: I grew up in the Bay Area, in Walnut Creek, by San Francisco, but I was born in the Philippines, but I was only there for like two years. I was very very small, and, um...
Darby: Like THAT small?
Bernard: Yeah, I was as small as your hand. I'm still small.
Alex: And his dad's a square and his mom's an olive picker.
Bernard: And you're a fucking Aryan asshole!
David: Alex has such a way with words—
Bernard: Oh, god, the racist in me is just starting to really come out as I get old.
Darby: You *are* pretty white.
Alex: I am. I am as white as they get.
Bernard: Look at those glasses, too, and long hair.
David: He is like an Australian sheepdog, and he's got like a blue eye and he's got a brown eye.
Damon: Do you?
Alex: Yeah, I do.
Darby: How has that affected your life?
David: He's like a Frankenstein...
Alex: It's a good conversation piece. That's about it.
Darby: And that was your background? You all met in San Diego?
Bernard: And then my folks moved to San Diego and, of course, I had no choice but to go along. This was like in high school. So I grew up down there after that point, and I enlisted at UCSD and was in this group SAMBA — uh, Limbo Slam. And that was going for a long time, and especially after having auditioned Dave I was kind of like kicked in the pants where I was reminded as to what inspired me about picking up the electric guitar and what it was was just that kind of primal, youthful, energetic animal, you know, like just make noise and vent your feelings, and Limbo Slam was miles from that, that point that we hit when we auditioned Dave, so I really realized that there was time to change and do something about it. And when we got together we spent a lot of time, several months, just jamming and goofing off and just experimenting, going to the beach, intoxicating ourselves.
David: God, those times were so great...
Bernard: It was really idyllic. There was absolutely no pretense. We didn't even think of ourselves as something that would actually consider even performing. It was pure recreation and *therapy*. It was like a self therapy.
David: We were already in other bands, so we were just—
Damon: What finally made you realize that, hey this is what we should be doing, we should be going out and making it live, instead of just venting frustration.
David: We had names for songs, basically.
Bernard: Yeah yeah! As soon as the songs had names we realized that it meant something.
David: "Hey! Look at this! We got a list of songs!"
Damon: So, you're first gig was in San Diego?
Alex: Yeah...
Damon: And where was it?
Alex: (?) Cafe on the east UCSD campus... We opened for the (???)
David: They didn't like one of our songs.
Alex: WHITE BOY RASTA.
David: They're a reggae band — we didn't get along with many reggae bands.
Bernard: Well, we do get along with... I don't know what the distinction is, but there are people that are into Reggae or that make it their main thing that like what we are doing, despite this particular song, wheres there are those who feel like...
Alex: ...real threatened by their own pretentious false identities.
David: And we didn't write it like that, it was just a fun song...
Alex: So what we did was, we had improvised it in rehearsal and we had very few lyrics, all of the lyrics were improvised. But the chorus was just saying, repeating "White boy rasta... full of pasta..." and (at this show) we had friends of theirs that were friends of ours as well, mutual friends because we all went to school together and all that. They were, like, supporting us. They were singing along and getting into it, and we didn't mean to, we didn't do it to intentionally provoke them, to piss them off, and it really baffled us, it was really a trip to see them actually taking heavy offense to it all. It was like, "Wait a minute! We thought you were friends... we thought you were into reggae.." We thought, wow...
Bernard: So, we stole their drum throne and made a song out of it.
David: They were like, "Tell your drummer to learn the three-count drop." I'm droppin' man...
Bernard:: Yeah, they were trying to nail us for not being good reggae musicians.
Darby: What did they take offense in? Were they white?
Bernard: Yeah, it's an entirely white band.
Alex: It was a suburban white band playing, and really trying to pretend as though they were... during sound check they would be like "JAH CHECK ONE... JAH CHECK TWO..."
David: We still do that "Jah check..."
Bernard: We still do that Jah check whenever we do a sound check, because it's such an important part of our history.
Damon: Who provoked the move up here?
Bernard: Yeah, that's interesting 'cause that goes into our, kinda, inner sights of what you were saying about doing something. It's like, we are interested in seeing ourselves mediated, out of — me personally – it is just the curiosity to see what would happen if a group, such as ourselves, (us being the only group such as ourselves) is mediated through bigger channels, besides throwing a demo tape out to KXLU and handing out flyers all over. To see what would happen if the media pushes what we're about in people's faces; just because of what we are about. It would be such a curiosity.
Alex: I think that it would fit into it real nice. We're built for the American short attention span. We are custom tailored to it. For an entertaining, quick fix...
Bernard: And yet the material seems really redeeming because our material is so honest and at times extremely critical, you know as critical as anything that claims to be alternative and rebellious. Yet, we like to give it this little sugar-coating so that people swallow it and suddenly realize "Oh, my god! What are these guys telling me to think?!"
David: Exactly... that's what works for a three-piece, because if we were a four or five piece we would get too distracted. We couldn't get that sugar-coating down...
Bernard: It's hard to do, man.
David: Unfortunately, people can hear us TOO clearly at times...
Darby: So, what is the ultimate goal with all this? I mean, why, anyway?
Alex: Fame. Power. To subvert popular culture is my fantasy, with this group.
David: We would just like to see it work, I just like saying, "My god, our music works!"
Alex: I just don't want to ever have to get a JOB again... you guys are a little grandiose for me. I just don't wanna work!
Damon: Yeah, if you find something you'd love to do all the time, you know.
Bernard: Oh, I'm with you on that. That's, that's part of mine.
Darby: It's a shame that it is so hard to make something you love to do be your "work," I mean, be your job.
Alex: Right.
Darby: And some people who don't even love to do it can make it their job.
Alex: Right! That is, unfair...
Damon: I hate those stories...
Bernard: I don't like working, and I would like to roam the earth and sing about what I see.
Alex: But not as much as you would like to subvert culture. Whatever the hell that means...
Bernard: What does that mean? I guess, I think like "pull a fast one" you know, like this trip of like: what if you're like really successful and you are like at an awards thing, and all of a sudden you just jumped up on the table and pissed on everybody.
Alex: You'd have a very short career.
Bernard: But it would be wonderful! I think it would be — there's a certain excitement to maybe seeing; you know, like some of my favorite, like, people that are artists and musicians and whatever, people that are visible, when they do things like that, it's so— such a trip, for me. Like, Abbie Hoffman sending joints out anonymously in the mail to thousands of people saying, "This is how you smoke dope, and here's a joint to try it." When people do stuff like that it's, to me, it's just beautiful. And I think we're capable of that.
(knock on door...)
Damon: We were talking earlier about hypocrisy and the so-called "scene," and the divisions between it. Do you want to elaborate on that?
Bernard: We were talking about how people within the scene that are like...
Alex: Is there a scene?
Bernard: Well, not the scene. Right, right. People who are creative people that are doing things that they claim are really alternative and trying to profess an open-mindedness — as a result of that shut out things, write things off because it's not part of their definition, without checking it out. It's—
Damon: When in all essence it should be a collective effort no matter which branch is—
Bernard: Right. We have a common foe which is the oppression of free expression.

Alex: Yeah, it doesn't seem like most people, like us, most branches of alternative music don't seem to involve themselves in that — they seem to be mostly involved in — their own little particular branch of rebellion, not rebellion as a whole. And I don't even really care about rebellion, it is just, we create what we create and that's not acceptable because someone can't figure out how to market it, because their creativity is so limited that they can't look at a band and go, "This is something new, this is something different. How can we make it work?" They just want to see the formula and plug the variable in and go, "Ok, X goes here... all we have to do is run ads in these magazines, have a video with lots of chicks with their tits hanging out, and they're gonna sell big!"

David: And sometimes they are like, "Let's make 'em wait and see what they do, maybe they'll come up with something interesting or something...

Alex: I guess that alternative music has become a classification of its own, and it represents a very limited kind of music. It used to be a general thing – alternative music, that's anything that didn't fit into the mainstream. But now alternative music requires the funky drummer beat, requires the psychedelic vocals, lots of reverb, they're just certain that's alternative music, and if you are trying to get something on a label as an Alternative act, you gotta sound like the new Manchester thing, you just have to, otherwise you are looking at very small, independent labels and shoestring promotion... 'cause people who aren't courageous enough to hear something that they like. 'Cause that's the thing, we've had a lot of people in the industry like us, but they have like this sort of egotistical audacity to think that everyone else in the country won't understand it, but THEY do. THEY understand it because they listen to so much music, but everyone else won't get it because we do play too many changes and it's too abrupt. We get, like, Marines, you know, it seems that—

Bernard: —a lot of scary people like us.

Alex: We seem very popular with people who are very sophisticated in their thinking, people who are very artistic and people who are very gut level. "I don't know what you guys do, but it is really cool. I like all of the changes, and..." The people who we don't attract are the people who are the kinda people we need, who are sort of like the sheep herd... "Here's a band, they're trendy and they're big and everyone likes 'em, I like them too." We don't get that kind of thing and that's probably what our biggest problem is is that, for some reason, we don't appeal to that way of thinking... maybe our satire and sense of humor turns people off, they think that we are not sincere about what we say because we have a sense of humor about it. I don't know what it is.

Damon: It seems like you have a problem in your biggest compliment...

Bernard: Right, right. Except for the thickness of the wallet, that doesn't bother me at all. But I would be happy seeing some gullibles helping us eat.

Bernard: It's a fucked up planet.

Damon: Is it the name of a song?

Bernard: Yeah, we have a song called "Fucked Up Planet."

Alex: We have several, most of our songs sort of deal with that, really. We deal with that all of the time.

David: We don't like it. We think it could be a nice place, and we're not happy with it as it is...

Bernard: Right.

David: We'd like to redecorate...

Damon: So is that a general consensus?

David: And I love the planet, it's just people I hate.

Bernard: It's not handguns that kill, it's people who use 'em.

Darby: Ahhh, Bernard!

David: We really need bumperstickers...

Damon: Bumperstickers!!

David: Yeah, it's a beautiful world that we live in, it's the people, unfortunately, that are in power it's like, how did these people get into power? What are they doing to us? They are destroying our—

Darby: Isn't it weird that they're people.

Alex: Yeah, actual humans. Single entities.

David: You know you see celebrities and stuff walking down the street, and they are walking down the street just like you, they gotta wait in line at the bank—

Alex: They take a shit.

David: They take a crap. They have to wipe their butt just like, you and me.

Alex: Yeah, if I make a lot of money I am gonna hire someone to do that, 'cause then I don't want anyone saying that about me. "You wipe your ass just like me." No I don't.

Darby: My goal in life is to have a maid.

David: We feel like going to their house and going, "What are you doing? What are you doing to us? Why are you doing this? You're killing us all."

Bernard: Yeah, like voting and democratic processes is not efficient enough to stave what's going on.

Alex: It's not efficient... Because money is too much a part of that whole system. Blows my mind. I heard this little statistic – it tosses around in my brain all the time: 17,000 species become extinct every year right now. And it just blows my mind that we like, we still have the cultural icon, we have the Dodo bird as like maybe the one thing that ever became extinct. Seventeen THOUSAND a year! That just blows my mind, and we could give a shit. That seems really disruptive to the entire life on the planet.

Darby: That's depressing... God! Why did you bring THAT up?

Alex: I had to do it. I had to get it in there because it's mind boggling.

Bernard: To show we're serious. I mean, yeah, all the show biz aside... And then usually it generates a song. We get so traumatized by our discussions that we—

David: Yeah, let's write a song about seventeen thousand extinct... (impromptu song being written here... to the tune of "99 Bottle of Beer on the Wall." Seventeen thousand species on the... take one down, contaminate it,)

Alex: Twenty four million more to go...

Darby: That's a good way to end it. Is there anything last minute that—

Bernard: No...

Alex: That's it.

Bernard: Come see us, maybe you'll like us.

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The most potent weapon in the hands of the oppressor is the mind of the oppressed. —Steve Biko

"THINGS ARE STILL WEIRD"

A TOUR OF LA HISTORY WITH CRAIG LEE

INTERVIEW BY MIKKI HALPIN

When we began planning this issue on disinformation, I told Darby that I wanted to write something about the tyranny of nostalgia in the music scene, in particular the aesthetic that priveleges the music of 1977-82 as a lodestone which everything else must be compared to. This was mainly inspired by the recent releases of the Dangerhouse and What! catalogues, as well as the reformation of just about every band that ever played the Masque or the Starwood. Part of this piece was to be an interview with Craig Lee, member of the pioneering punk group the BAGS, and later the music editor of the LA Weekly and a writer for the LA Times. But, as you'll see, the conversation became less a discussion of nostalgia than an exercise (exorcise) in it, which may illustrate the situation more clearly, anyway. Craig is currently writing fiction and has recently returned to music with his all girl band ALARMA! The first time I saw them, he asked me what I thought and I began, tentatively, "Well, it was sort of new wavey..." "NEW WAVE!!" he yelped. "You think we're new wave??" As I tried to explain myself (and hopefully blame Evan), he lassoed passers by and other members of the band, proclaiming "SHE THINKS WE'RE NEW WAVE!!" I slunk away. But the next time I saw him he was teasing me about ETHYL MEATPLOW and brandishing a strange mask that a fan had given him. "Things are still weird," he said.

After I arrived at Craig's house, we gossiped a bit about the latest BID, and the talk naturally turned to the LA WEEKLY. Suddenly he realized I was missing all the juicy stuff. "Turn that tape recorder on!" he ordered

"...Michael Ventura...you know it's really hard for me to talk about these people because I know them, and they can be OK on a personal one to one level, but Michael Ventura, is just, notes of an old hippy at 3 AM. He wrote this one thing about how he was against people wearing black, how it was negative and stuff like that. He was saying that it's the absence of color, and it's not the absence of color, it's the coming together of all colors. Mix all colors together, you don't get white, you get black. And he just didn't get it. He didn't get post punk, he didn't get punk rock. He's got a kid to teach him now. I just thought it was ridiculous. I almost wrote a letter. In fact, more and more I read the *Weekly* and I want to write them letters, but you know, I've still got a tentative thing there, I still have a lot of friends there and I'm still writing for them occasionally. The *Weekly* is the best and the worst of liberalism, which is kind of a tired, outdated concept these days.

And when they do cover new stuff, it's like "Oh we discovered it," like "grindcore" or "industrial." Still, if DH Peligro or Jello Biafra-

Some has-been!

Starts an "industrial" band, it's like, "Wow, now we have a reference point! Now we can write about "industrial music", whatever that is!"

You have to realize the same thing goes on with me, like I'm doing my band, which you thought was new wave, I'm still cringing from that comment!

I don't think that's bad!! I really did not mean it!!

Oh. Ok. Well, it's the same thing. It's because the *Weekly* is run by a small group of people and it's kind of a cliquish...they're buddy buddy, and they all tend to report on their friends, basically. It took them a long time to publish my Fuck! Club article. That's an article that was long overdue. When I was there, my feeling was... I very, very much wanted to use my position to help, to use a clichéd word, empower the local music scene. And I had a strong sense of ethics or code of ethics about music really maintaining its integrity, music remaining pure, not getting caught up in Hollywood hype and bullshit. You know, what was sort of the beginning of the end was GUNS 'N' ROSES. GUNS 'N' ROSES came along and this whole Hollywood hairdo hard rock AEROSMITH clone thing came along, and I just didn't want to buy it. I thought it was stupid and all of a sudden I was in the minority opinion. People were trashing me. THE HOLY SISTERS OF THE GAGA DADA played at the Sunset Junction and I got up to introduce them and people started booing me. I went, "Whoa, wait a minute, I used to be the good guy, what's happening?" I didn't want to support bands like GUNS'N'ROSES and LA GUNS because I just thought they were retrogressive and a throwback and there was nothing progressive about them. Then I got completely slagged off and attacked by that genius Ruben Blue. He took this article of mine and cut up little bits of it and wrote nasty little things underneath, like I said, I like this band TEN FOOT FACES, and Ruben wrote "Well of course, he, being a fag, would like something that was ten feet." So suddenly I wasn't like, on the groovy tip any more. Anyway, and there was a lot of weird things that went on with Jay Levin, where he suddenly thought that Ruben Blue was on the cutting edge of what modern music in LA was about and wanted me to make sure that I competed with that. And I said "How can I compete with a moron?" So we started like a little review section but the thing was that I always wanted to "give back", I always wanted to maintain a sense of community. Maybe my tastes weren't always the same as everybody else's which is why I did the *LA Weekly* music awards, which was the first rock benefit for AIDS.

Now, *The Weekly* is, I think, lacking; it's so scattered in the coverage.

Well, thing now, is, the current editor, RJ, and I really like him, and I get along with him fine, but he's from the East coast; I don't think he even has a car. (*Mikki looks shocked.*) That tells you something, doesn't it? You know what that means. He didn't grow up in this scene. He's an incredible editor, I've never been through such a wringer as I have with him, it's like every line. But he doesn't know or understand the history of LA, and I think there's a lot of history. If you're going to edit the LA music section, you have to have some sense... I mean, history in one sense is useless, and it's a trap, especially in rock and roll, which is only as relevant as the last record. I know that they admire the stuff (punk rock), but they didn't learn anything from it. It's one thing to admire rebellion...But he didn't hang out with the GERMS, you know?

Do you want to loan him my *Flipside* ten year anniversary issue?

Am I in it? Is this new? I should call Al... oh my god, Black Randy! *(from here on, Craig divides his attention between me and the book)* Oh here, the drummer Elisa, she used to be in THE GO GO's, she's in my band. Here's me above the Masque. At that time, the original punk rock from five thousand years ago was not sexist. There were a lot of women involved in playing music as well as the scene. It wasn't this kind of macho, hate mongering.

Talk a little about THE BAGS:. I read once where you said that the inspirations for BAGS songs come from the headlines...

THE BAGS, basically, I was the songwriter and Alice was the singer, screamer, banshee performer. It's so strange, I really wish more people had seen her in her prime because they don't realize what she had. She really had...you know there's a lot of people who are really in that moment and she was in that moment. She was just amazing. A lot of stuff was topical, but then as we went along I tried to change the sound and make it more personal, do more kind of human things. We were like one of the first bands that did like 60s psychedelia stuff. On the Sunset Strip. it seemed kind of relevant.

Did people accept that? Did they call you hippies?

We confused people, because we weren't doing it in a hippy style, we were doing it in a punk rock style. It was a really fast song. Alice was screaming her guts out and it was punk rock. So people thought it was cool, because a lot of people who got into punk were like record collectors or they were people who had a real sense of garage band music. So some people liked it. But we confused people because we changed styles. We didn't stay hardcore punk, and at that time BLACK FLAG was coming up and punk was changing from Hollywood punk to South Bay hardcore. So we didn't really fit in with that. Things kind of got bad, and

Patricia *("Pat Bag", who later played with the GUN CLUB and the SISTERS OF MERCY)* was kind of excommunicated from then band, and that was like the end, really. She copyrighted the name so we couldn't use it. "Miss Sister of Mercy". She didn't show us any mercy!

Sister of No Mercy!

I think THE BAGS were really... Alice, she presented such a strong vision of primal female rage, I think she was kind of inspirational. And also Patricia was kind of glamorous. She was the inspiration for Elvira.

Then there was a second wave of punk rock, and that was like the hardcore.

And we didn't really fit in with that... being a Hollywood band, we had a real sense of absurdity, And the first wave of Hollywood punks, THE WEIRDOS, THE DICKIES, all those bands firmly had their tongues in their cheeks, and it was considered a cartoon. A lot of it was absurdist and ironic. And the bands that came up after that, were very straightforward, and they didn't really have that kind of a sense of humor. Also, the South Bay bands... a lot of those kids had come up to Hollywood, and maybe gotten some attitude from the hollywood "in-clubbers" so when they took over it was sorta like the football jocks taking over the field. *(Craig finally relinquishes my Flipside, but I promise to let him look at it some more later)* A lot of those bands later progressed and developed and did a lot of great stuff, like BLACK FLAG, but it was just a whole different attitude. It was the Suburbs vs. the Urbanites. So, without implying any snobbery, it changed a lot. I remember when we used to play shows and everybody would just go crazy. I'd usually get the microphone knocked into my mouth at least twice during a show. Anything could happen, and the audience really responded. They'd cheer, and they'd clap, and they'd scream, and they yelled and they did things. And then we went to play a show in like Irvine, Long Beach or Orange County and nobody did anything after the songs. They would just stand there, like "fuck you." And in Hollywood we would play and people would be doing the worm on the floor! Remember the worm? That started happening, this kind of, "We're too cool to respond to you. We're real punks, we're totally negative." And I didn't really like that too much, I liked it when you had a give and take.

I also saw this tape of THE SCREAMERS the other day... and I still... they're like an industrial band now, they were so ahead of their times, and they were so cool, unfortunately this guy got involved with them as a producer and kind of ruined it. He got them involved in this movie project and the band fell apart, it's really kind of a sad story. That was a band that really should have, something should have been documented there.

What about documentation? Do you think that punk was ever understood by the media? People like Penelope Spheeris (director of *Suburbia*, *The Decline of Western Civilization*, I &II, etc) or Robert Hilburn (music editor of the *Los Angeles Times*)? Anyone you'd care to name?

Penelope's intentions are OK, but she has a real penchant for exploitation. Most filmmakers do, I guess. I'm working on a project right now, a documentary on the Fuck! Club and the tattooing and the piercing community. And I can't help it either; when I was interviewing those guys, it's like "Show us your nipple rings!" "Does it hurt a lot ?" "What kind of sex do you guys have?" But I think she falls into it more. She has some things in her films that I find really objectionable.

You see, that movie was filmed exactly at that transitional point between Hollywood and hardcore. My problem was that she went out and seemed to find the absolute most inarticulate, most exploitive people to interview. There's this one section where there's this girl Alissa and Lorna from THE GERMS, and Alissa is starting to explain something and she's very clearheaded about what was going on. And the it goes to X-head, because *he's violent*. I just felt that it was definitely exploitive. There definitely wasn't any attempt to analyze what was behind the violence, just to show the violence. That was a problem. I liked the CATHOLIC DISCIPLINE *(another band that Craig was in)* section. THE BAGS section was just a horror—that's why we're called the ALICE BAG BAND in the movie, because Patricia had copyrighted the name. We hated that name. We would never call ourselves the ALICE BAG BAND. It was not an indication of what our band used to be about. And, what was infuriating was that she took footage of the crowd reactions from our section and cut them into the FEAR section to make FEAR look better. We were filmed at the same time as FEAR at the Fleetwood. CIRCLE JERKS, us and FEAR were all filmed at the same time. But, FEAR was on Slash records, Penelope at that time was married to Bob Biggs, the head of Slash Records. The deal was to make the Slash bands, GERMS, X and FEAR, look as good as possible. They filmed FEAR twice, the only band they filmed twice. At the Fleetwood show with us, a fight broke out somewhere on the dance floor. Everybody ran to watch the fight while FEAR was playing and nobody was watching the band. There's a scene where a guy wrote "I love you Alice" on his arm and reached out to her, and that's in the FEAR section. It's really weird. We got fucked over by FEAR that night, this whole thing of who goes on stage next, and they got pushy. We went on stage last, we were tired, we were exhausted, we didn't give a fuck and that was documented for history. So what are you going to do— I still fell bad about it. Plus, I wasn't really allowed to mix it on the record. Bob Biggs didn't give a shit. So the CATHOLIC DISCIPLINE is mixed as well as it can be and the BAGS thing is just a throw away. That's sour grapes. I've got a lot of sour grapes.

Maybe this will be therapeutic! What about documentation from the newspapers?

This is so weird because, Hilburn... he desperately wants to be sixteen again, poor man. He desperately wants to be on top of it and be credible. He's a very nice man. He's extremely nice. His writing drives me crazy, it's so moronic sometimes. It's such a simple minded approach, because everything has to be in catchphrases. I guess that has to do with journalism itself. Keep it as brief and simple as possible, so everyone can understand it. When I wrote for them they were constantly saying that I was making references that were too obscure or too in. I said, "Well people can maybe read something and it will tweak their curiosity to go and find out what it refers to." But, I was pulled into the *Times* simply because they wanted somebody who was part of the scene to cover it. And I guess that's what they're doing with Jonathan Gold now. Who's been dogging my tail for years now.

Are you looking over your shoulder?

Every time I leave someplace, I lose a job or something, I look behind me, and there's Jonathan Gold, stepping into my footsteps. He lasted a good six months at *The Weekly*.. Another sour grape!

They seemed to flounder for a long time after you left.

Well Jonathan stepped in, and Jonathan is very hateful. He's one of those high school outcasts who always resented not being part of the scene so that the minute he got a little bit of power, it's like "I will dictate now..." This is a problem with rock critics, and if there's one thing I would like to say to the readers of BEN IS DEAD, it's "Do not be affected by anything any rock critic has to say to you. It's only one person's opinion, and it doesn't mean shit to a tree. Somebody could be having a bad day, somebody could be having a vendetta, and it's just personal opinion." People take this stuff too seriously.

We try... we write that at the beginning of the reviews, but I don't think that critics can ignore the real economic impact they have on bands and on the industry.

Somehow it's different in fanzines, because fanzines are kind of... I don't know if you call yourself a fanzine. But you're alternative, and street level right? That's how I got my start, was writing for *Slash*, and I did a review or two for *Flipside*. Then Darby Crash died and a friend of mine suggested to the *LA Weekly*, that I write something about him, and I did. Then I wrote some other articles. I wrote this really horrible article that I will always regret about hardcore. I kind of painted it in negative terms. I was encouraged to write as sensationalistically as I could by the editors of the *Weekly*, so I had, like kids doing speed, and carving swastikas in their arms, and stuff, which actually did go on. But there was a real brief mention of MAD SOCIETY in that article, who were a twelve year old punk band at the time and Hilburn saw it and he called me up. It was nothing I planned, I just fell into all these things. To give you an idea of the *Times*, though, they once told me... I had said, "Why don't I get other kinds of assignments and why can't I write about this?" And they said "Well, you're unpredictable, you're a loose cannon." A loose cannon.

Like Ollie North?

The *Times*, they want team players that play by the rules. But I thought they had some really good writers there. Now they've got these hacks over there. I don't know where they find these people, it's like the dullest kind of writing. I think that creative kind of writing went on during that time when there was a whole surge of creativity all over Los Angeles, the late seventies, early eighties.

And you don't think that's going on anymore?

No, I think it's still going on. Part of the problem is, it's not getting the attention now. It's not getting the publicity, it's not being written about. At the *Times* , I was assigned to cover at least one local band a week. They don't do that now. I haven't seen a review of a local band in a long time, unlesss they have a major record deal.

They don't even do it in the *Weekly*,, as far as reviews.

No, and they used to. So, the fact is, whether you like them or not, a band like ETHYL MEATPLOW, an up and coming new band, the *Times* doesn't review them, and it's long overdue. There's a scene involved. *(Note: as we went to press, Ethyl Meatplow was reviewed in the Times on 4/4/91)*

The fact that it's not being documented, what's going on now, is what makes people think that the only interesting time in LA was-

Was that time. Personally, what I want to do is more fiction writing. I really got burned out on the whole criticism, rock critic thing. I find it a lot of it just so shallow, phony, and self serving, that I just... I just didn't want to do it any more. As I said, I always had this sense... it's about morality. It's not Christian morality, but it's a sense of integrity. It's being true to something, being true to your art, stuff like that, and I felt that I was losing it. You know, you lay down with pigs, you get mud on you.

So getting back to the exploitation thing... I mean, JANE"S ADDICTION covering "Nausea" (an X song) and "Lexicon Devil" (a GERMS song) and like heavy metal bands covering like "God Save the Queen" isn't that sort of like wrapping yourself in the flag?

I saw a heavy metal band on MTV doing "Holidays in the Sun" and I was just appalled. That's what I couldn't believe was this whole football jock mentality, it just ruined everything. I mean, how are you going to have a band like A HUNDRED FLOWERS if people want to go see, you know, JETBOY? The problem was that I would take these stances, like I really objected to MADONNA and PRINCE and that whole flaunting of using people as sexual objects That kind of scared people. Sometimes I was just too honest, too angry, too direct, and it freaks people out.

I think there's a lack of that now. Of anger, especially.

The crisis consists precisely in the fact that the old is dying and the new cannot be born; in this interregnum a great variety of morbid symptoms appear. —Antonio Gramsci

Oh yes. And there should be a lot of anger right now. Everything is very controlled. You know, all the media has become this very Valium-like controlled substance. You don't see... the only anger I see is in some of this (indicating the stack of BEN IS DEADs) sometimes there's anger, and the other place I see anger is in some of the gay stuff. Like that magazine *Outweek*, there's a column... and I don't like it, because I think the guy is just a baby having a temper tantrum, but I recognized his anger right away. I thought "I know where that's coming from, I have that anger."

I don't feel that... anger is so transitory...that Dangerhouse thing... when I listen to that stuff now I don't feel that people will go out and do something... it's been drained, somehow

Oh that Dangerhouse stuff sounds so dated. I listen to it and I—I like the BAGS song. It's a cool arrangement. A lot of it.. a lot of that Dangerhouse stuff was *funny* you know? And people miss that now. People lost the humor somewhere along the line. Angry humor, it's a hard concept to get.

Irony.

Irony, or I heard the Dangerhouse thing, and I was more, kind of...I had more sentimental memories stirred by the What! collection, because it's even cruder, and sounds closer to what a lot of those bands actually sounded like. Some of it's live, and the recording quality is just so bad! And hearing Darby when he was Bobby Pyn and being just baby brat monster. But I also thought... this stuff really hasn't aged all that well. Sounds kind of tinny. I liked "Prolixin Stomp" *(by RHINO 39)* for some reason that one seems to have held up really well.

I was reading this Freud thing last night about mourning and melancholia, not that Freud isn't to be critically read, but he was saying that people do this, dredge up memories from really intense times in their lives and they have this nostalgia and melancholia because they're getting ready to do something.

Let's hope so, it's long overdue. Obviously there is a reason that the WEIRDOS are back together and have a new album, that both the Dangerhouse and the What! collection have come out this year. I get the sense that the real moment passed, though, for that kind of nostalgia... It's funny how a lot of punks like disco now! When I got into punk it all was punk. That's it. That's all I listened to, that's it. Nothing else. And at the same time I'd hear something by CHIC on the radio and go "I kind of like that song." Now, I listen to everything I can, and try to be as open minded as possible. I think it's part of like these stages you have to go through. I think you have to go through this stage where you're narrow minded and then allow more in-it's like a rebirthing almost.

Do you think that's something that postmodernism has allowed people to do now? Being open to other cultures and other channels.

It seems like postmodernism is kind of a dead concept now, according to my friends in the art world and the literature world. Postmodernism was the buzzword of the eighties, and the buzzword of the nineties, as far as I can tell, is "transgressive" which means...

Crossing

Yes. Whatever. You go beyond. Have you seen that book HIGH RISK, it's a collection of what they call transgressive literature? It's kind of like you go into something that's so disgusting or so shocking that you transcend it and you go into another form of consciousness. Kind of like, that's why all these people are being pierced now.

It's like Julia Kristeva. She talks about the whole concept of "abjection", about shit, how that is the most marginalized, most cast out material .

So transgressive is the same thing. A lot of the stories in the book are about what's called deviant forms of sexuality or perversity, but it's how you get to another state by... the quote that I always come back to is that Jean Genet once said: "To escape horror you must first bury yourself in it." I don't know that I necessarily agree with that and there's a lot of stuff that I look at from an intellectual viewpoint and I can say "OK, you're doing this you're doing that because it's bla bla..." but I'm pretty milquetoasty..

To me it just seems like good old medieval martydom, dressed up.

Martyrdom?

You know, women starving themselves, or clerics, religious people giving themselves the stigmata and wandering in the desert, mutilating themselves in order to reach some sort of transcendence, and whether you call that it God or you call it sexuality you're still... someone else is telling you there's this plateau that you have to reach.

So you won't be having your nipples pierced?

No. I can't imagine spending the money for one thing!

That's great! will you put that in the interview?

No, I can't we have advertisers who do piercing!! Well, I had this quote that I wanted to ask you about, "Cataloging any group is very destructive. You have to live up to these these rigid codes and I think that we are beyond that." I just thought, that was a musician talking and then you found yourself writing...

That's why I cringed when you used the word new wave...I'm teasing you. But it was like, "Wait, I'm trying to do something else with this band." That's why I came back to music, because I suddenly realized that that was the best thing that I could do and I was so disgusted by the whole music scene, all the game playing and the cliquishness, watching the career of a band like THE GO GOs. The other thing that happened was that the *Times*... when I went to work for the *Times* I was told that I couldn't be in bands and write for the *Times*, that that was a conflict of interest. Which is nice for them to say, but there is conflicts of interest everywhere. And, I think there was a slight resentment, not resentment, but a weird feeling for some people, because musicians do not become critics.

Everything is so transitory, everything changes, everything has to change, there has to be evolution, otherwise it's boring, it's stagnation. This nostalgia thing that's going on. A lot of movements begin with nostalgia, like we said about postmodernism, so, hopefully people will use it as a departure point and not get stuck in it, make it a retro thing.

We should talk a little bit about economics maybe—what do you think punk did to change the music industry?

The music industry did everything it could to shut punk out in the early days, in the seventies. The only way the music industry could deal with punk was co-opting it through dance music. The new romantic stuff started up, and techno pop, which had its origins in English punk rock, but that was the only way they could figure it out. The music industry also managed, over time, to wipe out small labels, and small label distribution. I recently worked for an independent record company, and it went out of business and they fired everybody They were one of the last, and the reason this happened was the majors. The majors also absorbed a lot of the labels, they absorbed a lot of the acts What's really sad, is when they go out and they sign up someone that's promisong, and fuck around with them and then drop them. They use these bands as tax writeoffs.

RED KROSS just got dropped too. You've been a supporter of theirs for years haven't you?

Yeah I heard about that. That... is not surprising. I think they are at a crossroads right now, they need to figure out what they want to do, they need a direction. I used to manage them! I told them, "You don't need a manager, you need a babysitter! You need a registered nurse." This was a long time ago, before they were clean and sober. There was so much drug activity going on and it was one big cat fight... "Oh, Steve you asshole!" "Shut up Jeff!!" Janet was always storming out of rehearsal and Tracy was nodding off on heroin, it was like oh my god... I also at one point created an all girl rap group called LOTUS LAME AND THE LAME FLAMES. This was.. I decided that I wanted to pull a Malcolm McLaren rock and roll type swindle. So I got them together and Lotus is really hilarious, a very fun type person, and I said "What can you do, you can't sing, you can't dance, you can rap!" We made up ridiculous songs like "Bad Sex", and "The Butcher the Better", they were all kind of like bad sex raps. They wore gold lamé jockstraps and stuff. They played these Theoretical events that Jack Marquette used to put on. I pulled a really bad thing and I reviewed them for the *Times*, and I had written and choreographed the entire thing. Maybe I shouldn't say this... no somebody wrote a letter to the times saying "How dare Craig Lee..." This was all part of my whole rock and roll swindle. I wanted to make a star out of somebody that was absolutely talentless. I wanted to see how I could use the media to do this, and it can be done, it has been done, we all know. The economics... this is a problem. Hardly any independents left and there are so few distributors, that it's inhibiting the progress of the bands

I think the term "independent" is sort of bankrupt.

It is, that's why SONIC YOUTH is on Geffen. Ayway...what are we going to do here, one of the other things was the CD revolution and the collapse of the 45 single. The 45 single was the perfect expression for punk rock and that's gone. People can't afford to just put out CDs like they put out 45s or even EPs. You know, vinyl's gone, so that's, as far as music goes, that's pretty crucial...

And like... MRR won't review CD's or cassettes, so what are you going to do?

That's like the people that say "Get a horse, don't drive a car." You can't stop progress. You can't stop the future The way to do CDs with your band is to find a way to use the process to your own own means, instead of saying "Fuck this" because it's not going to go away. Unfortuately (*indicates all of his CDs and videos*), I have a whole room of records in there (*in the other room*) who listens to 78's any more?

I do, I still have 78 on my stereo!

You do?

It's so old! I wasn't proud of it until my friend John pointed it out to me.

That's great, but nobody is... it's just for collectors. You can't stop progress and you need to find a way to use those materials to your own means.

That's why music is so expensive—people let other people control the means of production, and set the prices...

That's what was so good about punk, punk made everything cheap again!

It brought a certain lowness to the aesthetic.

And you didn't have to have star quality sound and everything like that. You could be low budget. You know what I think, something that's coming up is film. I think there's more underground, the punk aesthetic is coming out in films now. I think there's going to be more of an underground film scene coming up with a kind of punk attitude. There's another guy, I forget his name, that made "The Caucasian Whore." That's going to be coming out soon.

That's interesting because at one point in that article on the Fuck! Club you said, you also compared it to punk rock.

Well it is punk rock, it's nineties punk rock. Isn't it? Don't you think? It's its own scene, but there's definitely the same energy. The key word is do it yourself. That's what it's always going to be.

It is no longer the myths which need to be unmasked. —Roland Barthes

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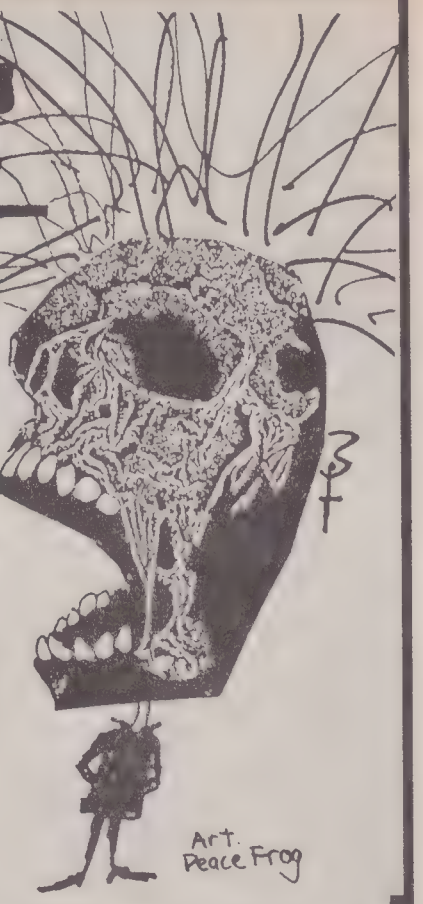

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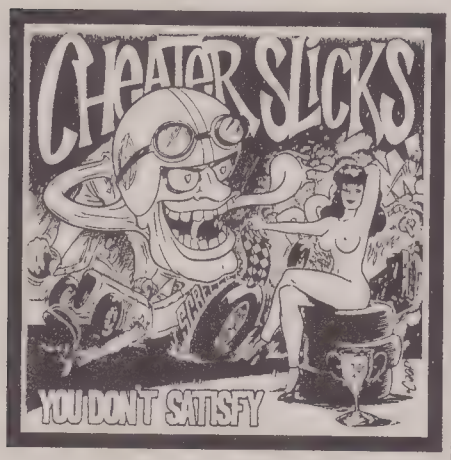


ACID BONES – [7"]
Hot on the heels of JANE'S ADDICTION's success come the ACID BONES. All four songs fall into the medium-to-slow-kind-of-alternative-but-mostly-rock-metal category. The 'BONES' are taking just enough chances to make themselves slightly interesting but really playing it safe in order to find that much sought after golden nugget, a record deal. Whatever floats your boat, I suppose. –Evan (Dead Issue Records, PO Box 1645, Staten Island NY 10314)

ALICE DONUT – REVENGE FANTASIES OF THE IMPOTENT [LP]
Sounds like drugs and crime have been a big part of the Donut life-style. Some of the songs on this record are fairly accessible pop/punk, but most fall into the truly "alternative" arena with the likes of TRAGIC MULATTO and THE BUTTHOLE SURFERS. This stuff, however, is miles better than the newer B-HOLES shit, especially "Sleep" and "Rise to the Skin". The lyrics are really creative and in some cases downright twisted. This also includes a crazy cover of "War Pigs" with a trombone filling in for the vocals. Absolutely great record. –Evan (Alternative Tentacles Records, PO Box 11458, San Francisco, CA 94101)

ATAVISTIC – VANISHING POINT [LP]
This record reminds me of the first MEAT PUPPETS single, not because they sound at all alike, but because on both records the lyrics are mostly garbled noises. ATAVISTIC themselves can most aptly be termed speedmetal. Their lyrics (included) and liner notes seem fairly intelligent, but on a whole, this is run of the mill speedmetal; real fast, abrupt tempo changes, guitar solos. Playing fast does not give a band power, as evidenced by this record. One song, "Forward Motion", does use a harmonica very coolly. –Ted (Profane Existence, PO Box 8722, Minneapolis, MN 55408)

BLACK ANGEL'S DEATH SONG – NOTHING EQUALS NOTHING [7"]
I play this single so much, I'm afraid the grooves are gonna wear out. "Nothing Equals Nothing" is fast becoming one of my all time favorite songs. The bongos just send me. The vocals are a little weak in places, but the music more than makes up for it. The B side, "What Do You Mean", is slow and dreary. I have a real hard time listening to it after "Nothing..." Though it's a great song... if it's raining... and you broke up with your significant someone. Buy or steal this single! –Kerin (Dionysus Records, PO Box 1975, Burbank, 91507)

BLADDER BLADDER BLADDER – DOWNTOWN 7"
No doubt about it, this is the single most important record ever made, ever—every second of it screams genius from the speakers—the classic song of the 60s seems even more relevant in the Hollywood of the 90s, the lyrics rewritten to express an English view of Los Angeles. "We are the boys, we make the noise, trouble is here, downtown, and you may say, it doesn't pay, messing up with the coppers, English men, we say when, nothing's gonna stop us..."

How true, how true. The B-side is equally good. "Passport To Women" explores the effect of an English accent on most American women. "Come on out with us tonight, the girls always treat us right, they know we are so good, the best fuck in Hollywood." And it's all true, especially the dynamic sex beast *(more like a sex kitten, I'd say–m)* singer–modesty prevents me from naming myself but take my word for it. If you don't buy this single, you'll regret it for all your days, it's already a massive KROQ hit (well, they've played it once). –Mick Bladder (Blurt Records, c/o Green Hell Records)

BLISTER – STITCHES [7"]
Two well thought out songs dealing with political themes. "Words that Burn" is closest to NEUROSIS in concept and sound. "George" is a little harder to place but equally as good. The recording is a little rough at times, but it's punk rock so live with it. Extra bonus for cool intro on side "A".–Evan (Perpetual Productions, 2637 24th St. San Francisco, CA 94110)

BLOODY MESS AND THE SKABS – 6th Grade Field Trip [C]
Excessively turgid turd punk complete with vocal screeching and juvenile song subjects. It's not necessarily horrible, it is just an example of how low some people sink; a character study, of sorts. I think I could really nail this on the head by describing it as a shit-smeared adolescent attempt at a tribute to RUDIMENTARY PENI. Bonus points for having a band member with a 12' spiked mohawk. –Evan (Black and Blue Records, Suite 452, 400D Putnam Pike, Smithfield, RI 02917)

CHEATER'S SLICKS – YOU DON'T SATISFY [7"]
Two songs from this East coast garage-grunge trio. These songs are so heavy on the guitar that they decided they didn't even need a bass player. I'm also not sure if they decided to tune those guitars either. Both songs, however, deliver the goods in true garage form which is OK by me. Nifty cover art too. –Evan (Sympathy For The Record Industry, 4901 Virginia Avenue, Long Beach, CA 90805)

CITIZENS ARREST – COLOSSUS [LP]
Definitely living up to its name with big noise/speed punk close to the BORN AGAINST, RORSCHACH and even SOCIAL UNREST camps of sound. Seems like the concept of this record is based on the Goya painting of the colossus of mankind engulfing the earth with pain and torture. The album comes with a poster and is so professionally presented you'd swear it wasn't an indie band. This is agony drenched punk and the heaviest music I've heard in a long time. Makes POISON IDEA look like milk drinkers. Heavy political overtones and shouted guttural vocals throughout the record never seem to get uninteresting. A twelve spiked mohawk effort here.-Tomás (Wardance, F Alva 35-18 93rd St. Jackson Heights, NY 11372)

CONTROLLED BLEEDING – HOGFLOOR [LP]
This album concentrates on the first three phases of their history: industrial noise, hymns, and instrumentals. Unfortunately, their best phase, the Wax Trax phase, is not included. Side A is an attack of non-stop noise ala TEST DEPARTMENT; Side B reminded me of the tortuous days of my Catholic youth, listening to Ave Marias filter through a church. One listen did it for me, Paul Lemos is a genius, but I can only take so much. –Kerin (Subterranean Records, PO Box 2530, Berkeley, CA 94702)

CRUST – FEELINGS/WHEN I SAY YES [7"]
A very fucked up and heavy interpretation of a sappy love song on one side. An experimental/industrial piece with a TV football game mixed in for good measure on the other. What is it with Texas?–Evan (Trance Records, PO Box 49771, Austin, TX 78765)

"I yelled at him, humiliated him, and kick in the television tube...problem solved." —LAPD Mobile Digital Terminal

CRY – LIGHT YEARS / JUST LIKE ME [7"]
Don't let the flowery cover fool you! This is not one of those sissy Manchester bands! This disk reminds me of some cool punk rock like THE ANGRY SAMOANS or the DIDJITS without the campiness. Something tells me that these guys aren't from this area but the cover doesn't say where they're from. Buy. –D. Gomez (Sympathy)

DARK GLOBE – LIFE IS RESEARCH
Pretty cool ultra independent release. At first glance DARK GLOBE is yet another all male three piece rock 'n roll band with perhaps a bit too much GOD ROD for my tastes. But underneath the Syd Barrett exterior is a nice 'eclectic' mix of 'alternative' styles and directions, from sensitive musician to smart-assed idiot to rowdy dude monster. They are competent and tight. Jon Gire writes most of the music, does some really cool comic artwork, and his vocals are occasionally off key, which is a must for college radio play

DIDJITS

now-a-days. I think they'd do better to turn off the MTV and stick to their more original ideas. Good garage guitar torture. And yes, I guess I would have to add that they have some similarities to the other San Diego Underground Gods: FISHWIFE, etc... It's yellow, it's cheap, and they buy ads in Ben... So BUY!!! –Ethan (Scheming Intelligentsia Records, 3025 Plaza Blvd., National City, CA 92150)

DICKIES - LOCKED AND LOADED [LP]
I don't think anyone needs to be told what the Dickies sound like at this point, and anyone who's seen them live in the last four years will be able to guess the entire set list. They still sound as tight and wired as ever, though I prefer the performances on their "We Aren't the World" ROIR tape/CD of a few years ago. Get this if you absolutely MUST hear live versions of their new songs, otherwise skip it. -Bob Lee (Taang! Records)

DIDJITS – FULL NELSON REILLY [LP]
More anthems of pot and punk rock and a DEVO cover to boot. It's the third and best LP from this Cleveland *(I thought they were from Champagne, IL –Alan)* band who have been able to hone their riffed-up grunge punk into a more melodious rock and roll. "Headless" is their total smash hit, what a tune! It's a masterpiece of white trash American noise if I ever heard one. No blow at all. –Tomás (Touch and Go, PO Box 25520, Chicago, IL 60625)

DOWNY MILDEW – COOL NIGHTS [7"]
An unfortunate step down in songwriting originality and production from their last brilliant LP. This little EP is a stone in the water, maybe just something they wanted to do (or Triple X suggested) because it's trendy (to have a 7"). "Cool Nights" almost works but seems kind of left on the drawing board for further pop scaffolding to be added. It may be sophisticated enough jangle pop for Cafe Largo urchins, it's on green vinyl – wow. The "Walk On By" cover spits in the eye of Mr. Bachrach and the combo-cover of "Sunday Morning/Jet Plane" crash lands in a Downey, CA Mildew-ey Laudraland of no distinction. –Tomás (Triple X, 6715 Hollywood Blvd #284, Hollywood, CA 90028)

DROOGIES – HEAVEN [LP]
Smooth – easy listening for all types of music fans. Interestingly, this alternative-type pop starts off with a fast-passed hardcore number. From there on it toys around numerous sounds using alluring, catchy hooks, pretty melodies – and a dash too much repetition. Side one really pulls it together. – Mother (Shredder Records, 181 Shipley St., CA 94107)

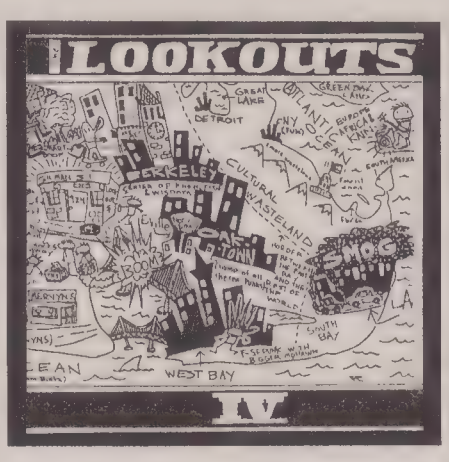
D.Y.S. – FIRE AND ICE / WOLFPACK [CD]
Wow, a double CD! All the Dave Smalley you ever wanted and more. I couldn't help listening to this and thinking *metal*. This is chock full of guitar solos (sorry, Darby). There's even a touching love ballad called "Closer Still". Don't get me wrong... this isn't bad, just a little over produced and obviously targeted for that major label in the sky. –Ivy (Taang Records, PO Box 51, Auburndale, MA 02166)

THE FREEZE – MISERY LOVES COMPANY [LP]
From the ashes of 82/84' punk rock days with a heavy "college radio" influence we find the latest full length Beantown melodic rock outfit THE FREEZE saying adios to the underground on their most structured work yet. Too bad Bill Close knows how to play guitar now (and do solos) because the raw nature of THE FREEZE is missing here entirely. What I expected to be a highly recommended LP of chunky hardcore pop turns out to be a "shootin' for the bigtime" and "Sunset Strip here we come" fiasco. Woe. –Tomás (Taang!)

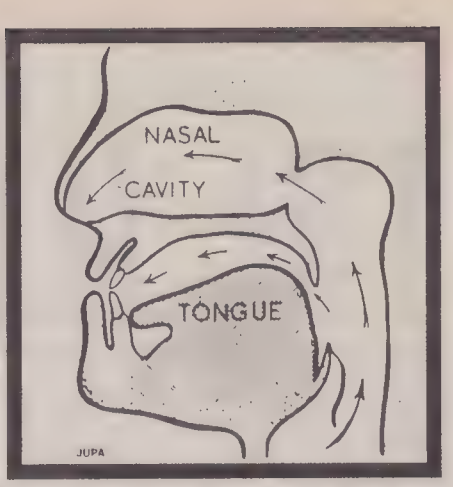
GAMEFACE – [EP]
A self confessed "O.C. power pop" band. While this doesn't exactly twist my twinkie, I know there are fans galore for this based on the success of BIG DRILL CAR and such. What can I say? –Evan (Nemesis)

GROOVE DIGGERS – ALL TIME [7"]
No info provided on what speed this is to be played at. Turns out to be a 45 of boring college rock. This young band that thinks they are the rock answer to the death of punk. No assumptions here but it looks like an attempt to gain some major's attention. No grooviness here, no originality, no song hooks, no energy, no ugliness, no noise, no annoyingness. Blah blah blah. –Tomás (Limited Potential PO Box 268586, Chicago, IL 60676)

GUTTERMOUTH – PUKE
Sometimes you just don't (want to) know where people are coming from. Here you've got one song called "Chicken Box" with lyrics like "Hey blood come around, come check out my part of town, I want to see you there tonight, But in my neighborhood, you know the chicken's good, I wanna see the blackman fight."



And then another song singing the insightful "Most girls I know are so lame, red hot bods they're all the same, nothing in between the ears, just lots of space – six cans of beer... she's just a fuck." As far as the music goes, side one's "Chicken Box" has a really great punk/hardcore sound with good use of dual



Nothing Painted Blue's very smart back cover

vocalists – the rest is up there as well. The record was a lot better before I read the lyric sheet. –Mother (Dr. Strange Records. For info from the band write: P.O. Box 2720-169, Huntington Beach, CA 92647)

HELLBILLYS – [7"]
The problem I have with this is that it's your standard rockabilly with your songs about your girl and your wheels. They do however do it with more of an edge, one which reminds me of what I liked about the SADDLESORES. I think I've always been a sucker for those Memphis style crescendos they have in the middle of "Dragstrip Girl", but the drum solos have to go. –D. Gomez (Dionysus)

ICKY BOYFRIENDS – SEX TRASH [7"]
Cute; silly cover. Geeky three piece, sorta like BEAT HAPPENING. Only two instruments and one singer. They switch instruments and write really silly, sicky, icky, funny songs. They actually have some charm and a trace of musical ability. I like it! Lyrics like "I don't wanna go down on Frank's Mom". "Sex Trash" features some couple discussing who's gonna take out the sex trash, with the used condoms, etc. Well, THE ICKY BOYFRIENDS are socially aware, anyway. –Ethan (C.P. Records, 109 Minna St., Suite 341, SF, CA 94105)

JOE WOOD – JOE WOOD [7"]
Two songs by the guy in the cowboy hat with the biggest hand in turning T.S.O.L into a sad joke of a band. Here we find Joe at a tender moment in his life going back to his roots to find, not blues, but folk rock. Oh, and I'll be damned, what a coincidence, we have a war going on, so Joey has a splendidly soulful cover of BUFFALO SPRINGFIELD's "For What It's Worth", and then he treats us to his own tear-jerkin' folk-protest ballad, "Red, White, and Blue." It's just too bad Operation Desert Storm ended so quickly because there were so many people who missed cashing in on it. Thoughtfully pressed on blood red vinyl; nice touch. – Evan (Triple X Records)

JUGHEAD'S REVENGE – OUT OF BEER, OUT OF TUNE, AND OUT OF CONTROL [EP]
limited edition of 1000. Seven song E.P., five live at Gilman, Feb. 1991 cuts, two album version cuts. Moshing, stomping hard-fucking-core, dude!!! Get this and get rowdy. Slam with the lady down stairs! –Ethan (Hard Records, PO Box 661131, LA, CA 90066)

LAST GASP – HAPPILY EVER AFTER... [7"]
Good all around package here including a lyric sheet, artistically presented cover and a black vinyl 7" . The music: some of the best punk I've heard since the "More Songs About Plants and Trees" comp. on Allied. Remember VICE SQUAD? Early DISCHARGE? This is as furious (in the English tradition) and tight. Highlight tunes "God's Army" and "Tomorrow's Children" expand lyrically into socio-political avenues. Don't miss this one at all if you dig punk in the slightest. –Tomás (Face The Music, PO Box 886, Seattle, WA 98111-0886)

"The best wife beating I've ever seen...looks like a whipped slave." –LAPD Mobile Digital Terminal

LETHAL GOSPEL – NOW IT'S TIME TO PARTY b/w BALLIN ON THE BART [7"]
Two songs. The first is a real boring MOTORHEAD-influenced tour spiel (*Dave, are you in firehose? I just wondered)* with three guitar solos and a cheesy ROBIN TROWER ending. The next song, "Ballin on the Bart Train", is a real bad imitation of KISS. Even the most hardcore 70s revivalist would think this is a piece of shit. –D. Gomez (Samanii Records, PO Box 410099, San Francisco, CA 94141-0099) (guitar solos)

THE LOOKOUTS - IV [7"]
Four songs that fall somewhere between the silliness of NOFX and the seriousness of BAD RELIGION in lyrical content and musical execution. Pretty damn enjoyable light hearted melodic punk of the East Bay variety. I actually found myself humming some of these tunes after the record was finished, which I assure you does not happen very often. -Evan (Lookout Records, PO BOX 11374, Berkeley, CA 94701)

MANSON FAMILY – MANSON FAMILY SINGS [LP]
A sort of eerie, acoustic folk music. The record label says that this is indeed Manson and the girls, but I've had others tell me that, though the music may be his, and maybe the girls did actually sing on it, they're sure it's not Charles Manson singing. The back cover has printed "The materials contained herein are *not* presented to provide you with cheap vicarious thrills. Beyond MANSON — the media circus, the creepy-crawly mega-monster — there remains the man and his family. For these end times they have a message, be it good or evil (...or, perhaps beyond this) — WHO *REALLY* IS IN PRISON, AND WHO IS FREE?" Perhaps the etchings on the creamy extra virgin white vinyl are hidden messages – "Yggdrassil For Nine Days" and "Scorpion Backwards"... maybe not. If I remember correctly, this is a limited edition of 1000 copies. There's no mailing address on here, so you might want to look for it in an oddities shop near you – I saw it in the Amok Bookstore in Silverlake. –Mother

MANSON YOUTH – GOD'S FUN CHILDREN [7"]
This is a great release if you're into early 80's hardcore ala early FLAG or the STAINS, especially the Stains. I noticed that the band doesn't credit a producer, which is good for him or her, because otherwise people would avoid this person like the plague. The bad production is the only thing that mars this record. Full of fast changes which never become repetitious. Cool! –D. Gomez (Dr. Strange)

THE MR. T EXPERIENCE – LOVE AMERICAN STYLE
Bands do covers for two reasons: 1) They can't write songs on their own that any one gives a shit about, 2) They're bored. Well, I've always liked Mr. T, so I'd have to pick reason # 2 here. The "Spider Man Theme" is pretty forgettable, but the band is obviously having a lot of fun. "Somebody Wants To Love You" is humorous, but not classic. "Love American Style", however, is going in the same file as the DICKIES' "Gigantor". The song reminds me of the NIP DRIVER crashing into a Sub Pop convention. These guys obviously grew up glued to the same 60s-70s TV reruns I was. They also glued their heads onto a band photo of the Partridge Family! This is so cool, and you've probably been hearing the title song on the radio quite a bit. They even printed the lyrics on the front cover in Pepto Bismol pink. I'm queasy and bleary eyed... Quick, I gotta turn on Nick At Nite!!! –Ethan (Lookout Records, PO Box 11374, Berkeley, CA 94701)

MUMBLETYPEGS – BODY SURFIN' TO WAIKIKI
Take X, the LEMON KITTENS, PERE UBU, and all the folk-punk-surf hits of the last 30 years and you've got a MUMBLETYPEG! These frontally nude backyard BBQerz fit right in the middle of an Andrea 'Enthal 12:00 ROCK segment. The recording quality is quite clear and well mixed, blending acoustic and electric sounds. The music is relaxing, sensual, surreal, and dreamy. The multi-gendered vocals are charming, honest, and intelligent. The lyrics have a pretty political edge in spite of the groovy surf beat. "Body surfin' to Waikiki-O...Body surfin'... Body Baggin'." The perfect match for their "H-Bomb explosion over Hawaii" album cover – which, by the way, is one of the most inspired graphic images I've seen in decades! There's an unpretentious, 'living room' feel (where the songs were recorded?), but with a definite edge. Inspiration of this calibre doesn't surface its naked little head too often. You gotta love 'em! –Ethan (Pronto Records. 1204 W. 27th. St., LA, CA, 90007) Crank Calls: (213) 748-7546

NOTHING PAINTED BLUE – THE BELLYSPEAK [EP]
A three song piece of vinyl which in summary tastes a bit too "college radio" for my tastes is nevertheless rather fun and, though no lyrics accompany the disk, is intelligible and witty. K IS FOR KARNIVAL is a bit DESCENDANTS with really fun lyrics about K in all its phonetic and geometric potential... Or at least that's what it sounds like. LET'S KISS is hard for me to open up to by its title alone but sure has an interesting GEORGE BENSON goes skateboarding kind of intro. The final tune, FOUNDATION SLIPS is a healthy composition that gets dangerously safe with UPTONES (Does anyone remember them from S.F.? mid 80s, groovy laid back chordal rhythms. Reviewing this disk for BID has been pleasurable not only because the music overall I find cool but I've been far from vinyl for too long. Though I digress, Thanks NPB! –Sho Man (Jupa Records, PO Box 1243, Upland, CA 91785)

ONE THIN DIME – 4 Song [7"EP]
A tight package of groove-based garage punk with fine production. A semi-Northwest feel here, although they wouldn't be out of place playing with SPINOUT on The Strip. There seems to be (Dave G. agrees) one thing missing that we can't really figure out, could it be sincerity? The music is good but not great, perhaps it will pan out on future releases. "Beast", an instrumental is the killer riff among the four offered. We'll see what happens. Nice chaps though. -Tomás (Pagan Records)

PARASITES – LAST CARESS/ FOOL FOR YOU [7"]
"Hey guys! Let's put out a 7"! A MISFITS cover with green skulls all over it and press it on orange vinyl and sell it to a lot of punk rock kids." Sound like a dopey concept? It is. How many versions of "Last Caress" does the world need? I'll say it didn't need this one which sounds like a slightly rough mix of THE ARCHIES doing it. Same goes for their original on the B side. Unbearable pop/punk with lyrics going as deep as "I saw you walk into the Tastee Freeze with another guy". Fuck off you wimps. –Evan (Shredder Records)

PEGBOY–FIELD OF DARKNESS [7"]
PEGBOY continue with the momentum built up from their previous EP on this new single. Totally anthematic, sing-a-long, pop-punk masterpieces. Two tunes worth of simply constructed music with as much power per square inch as a jackhammer symphony orchestra. Congrats to 1/4 "Stick for a quality jacket and cool band which, for their collective experience, sound like young upstarts. Brilliant. –Tomás (1/4 Stick P.O. 25342 Chicago, IL. 60625)

PRESSUREHED – WIRED FOR SOUND [C]
Distinctly European feel, coming from the most advanced bands of that area in the 70s, such as Hawkwind, Can, Faust, etc., only not played in that dated fashion, but played with a hard 90s sensibility and edge. The sound is dense, intense and driving. There is no room to breathe – like an LSD trip, once you are on, you're there for the rest of the ride. The killer piece is "Wired for

Sound", a rushing wall of sound held taut by a powerful bass line that plays around the central pulse. Excellent sound quality, too. –Wild Don (Brain Squid)

VIC REEVES AND THE ROMAN NUMERALS – BORN FREE
Number Two in the best record ever made stakes. Comes from Britain's funniest ,man, Mr. Vic Reeves, as the record sleeve says, file under sincerity. Old Vic makes Perry Como look like GG Allin on his version of the classic "Born Free" film song. He goes on to make this reviewer swoon with the B-side "Oh Mr. Songwriter" which is his personal theme, the one he uses to close his top-rated weekly TV show, Vic Reeves' Big Night Out. I can only pity you poor Americans who don't know what you're missing out on, but Reeves mania continues raging in England. In fact this single shot to number 5 on the national chart and Vic made history, being the first performer on Top of the Pops to sing an entire song standing on one leg whilst his backup singers made sandwiches. –Mick

ROCKET FROM THE CRYPT – PAINT AS A FRAGRANCE [LP]
I have to admit, this record is not as horrible as the album cover would suggest. (I don't think that would be possible) ROCKET

PHOTO: J. DOMINQUEZ

FROM THE CRYPT is rock 'n' roll by folks who probably listen to a lot of punk rock. Has a REPLACEMENTS quality to it... I don't like the Replacements though. This stuff just ain't my cup of joe, but I know a lot of people who would really like this. I'll give the record to one of them. –Ted (Headhunter Records, PO Box 9055, LA Jolla, CA 92038)

SKATENIGS – CHEMICAL IMBALANCE [CD]
So, I've listened to this ten times since I opened it yesterday. Evan says "It's pretty good even if it is on Wax Trax". Shows how much that bully knows. Wax Trax kicks and so does this two song CD. "Chemical Imbalance" starts off with a killer intro by Lorri Jackson (whom I think to be the same Lorri Jackson in Tattoo Review #10): "If buttholes are peep shows, then the NIGS are the windows to the soul of this ridiculous world. Anality's got nothing of their borders save a signed royalty check." This song has heavy guitars, heavy drums, and great, roaring vocals that are a mix of Al Jourgensen and the singer from LIVING COLOR. "Damage 43" has a funkier beat and a less frantic pace, yet still retains the heavy guitars, drums, and vocals. SKATENIGS get an 11 on a scale of 10. –Kerin (Wax Trax)

SLOPPY SECONDS – WERE EAGLES DARE [7"]
Two MISFITS tribute singles were sent for review, and I must say I got the better one. Although no one can match Mr. Danzig's vocals, this is not a bad cover. The Flipside is classic SLOPPY SECONDS goofiness. Not bad. –D. Gomez (Roadkill Records, PO Box 477175, Chicago, IL 60647)

URGE OVERKILL – THE SUPER SONIC STORYBOOK [LP]
When a band chooses to put their ugly mugs all over the front cover of their record I get a little wary. OK, you guys are tired, ugly, and have zits. Why is that supposed to sell your record? What grand artistic statement are you making? Maybe a close CLOSE up of a zit – now that might fit. –Ethan (Touch and Go)

TESCO VEE'S HATE POLICE – [7" EP]
Good to see old Tesco's back to give us another dose of his sickness. This breaks no new ground in the well soiled scum tradition of the MEATMEN and actually sounds almost exactly like their "Rock and Roll Juggernaut" LP. All four songs have the traditional rock/metal structure and Tesco's unique way with words. Just imagine what songs titled "Burp Gun Boogie" and "Anal Face" sound like and you got it. –Evan (Sympathy for the Record Industry)

VELOCITY GIRL – I DON'T CARE IF YOU GO [7"]
The title track is a totally captivating fuzz-pop tune, a kind of sound which has been reserved mostly from the UK. The influence here is obvious, "Velocity Girl" was the name of an early PRIMAL SCREAM tune. The B-side "Always" is enjoyable also but not as deep as the A-side. Overall, Slumberland Records from College Park, Maryland seems to be something to watch for after their brilliant "What Kind Of Heaven Do You Want" compilation appeared last year. VELOCITY GIRL is the kind of pop I've been waiting to see in the US for sometime. Get it. –Tomás (Slumberland, Box 2741, College Park, MD 20740)

URGE OVERKILL

VENUS BEADS – INCISION [CD]
More melodic hardcore wash on this third effort from the VENUS BEADS. This band takes care to craft precisely each melody and element of every song and make each outstanding. Previous 7" and EP efforts have resulted in dark and intense barrages of knife-sharp guitar crunch matched with melodic changes-ups which delve into uncharted waters of musical structure. Owing something to both hardcore punk in their arraignments and COCTEAU TWINS in production and projection with their wall of lush guitar , heavy on emotion in the singing department. MEGA CITY 4 and CURVE fans will find a happy medium in this project. Although INCISION does not stand out as VENUS BEADS most memorable effort (the 7" still rules most) their mark has definitely been carved into the hearts of music fans. –Tomás (Emergo 225 Lafayette St. #407, New York NY 10012)

WALK PROUD – ONE MORE TIME [EP]
6/11/91, 10:15 PM We take you on a trip to the inside of D. Gomez's mind as he reviews this record): Oh no, I can tell by the cover that this is going to be a straight edge record. OK, here it goes. Hey, not bad, reminds me of real slow rocking SLAPSHOT. And Wow! Those vocals! Make Buzz Osbourne sound like Tiny Tim. This is great! This can't be! WALK PROUD RULES! Wait, oh shit, wrong speed! (Click) Awww, man this is weak... –D. Gomez ($3.50 from Nemesis, c/o Zed Records, 1940 Lakewood Blvd., Long Beach, CA 90815)

WEIRDOS – WEIRD WORLD, VOLUME I [LP]
Any bit of history is only as good as its documentation, and finally the Weirdos have their place in the punk rock canon assured. "Weird World" works its way back from 1981 to 1977, providing photographs of the various lineups, color-coded liner notes, and a complete lyric sheet. Though the production is a bit muffled on some cuts ("Fort USA" in particular), throughout you'll find the energy and unprocessed style that is the hallmark of their sound (in fact, the sound is considerably more consistent than their fashion or their hair, which is what makes the photos so hilarious—I mean invaluable). Though I was devastated to learn that a line from Rhythm Syndrome which I wrote in my diary all those years ago was actually a misquote, John Denney's lyrics remain as unsettlingly penetrating as ever. From emotional themes of isolation, loneliness, and alienation ("Teenage", "I'm Not Like You", "Solitary Confinement", "Happy People"), to those more overtly concerned with political themes ("Fort USA", "Fallout", "We Got the Neutron Bomb"), the songs remain true to a spirit which refuses to accept the status quo, yet is obsessed with its oppressive presence. This record is important, not just because it fills an important role in the history of LA music, but because it confuses the issue of the transitory nature of rebellion. –Mikki (Frontier Records, PO Box 22, Sun Valley, CA 91353)

COMPILATIONS

DANGERHOUSE [LP]
This record gives a sampling of the output of Dangerhouse Records, which existed in LA from about 1977-1979, and put out music by THE DILS, THE AVENGERS, THE WEIRDOS, THE BAGS, and THE EYES, among others (they also did a GERMS single, but it wasn't included here, due to a dispute with Slash records). Though both Pat Garret and David Brown give a personal feel to the liner notes, including straight historical data with musical description and bits of nostalgic moments, somehow the package as a whole fails to account for the rise of the LA scene, and its emphasis on hopelessness, anger, and upheaval, though they do talk a lot about the demise of said scene (this mostly gets blamed on the 'majors"). The cuts here include an early version of X's Los Angeles, as well as a cut from THE RANDOMS, which also had John Doe and played only one show, so you can see that they pretty much run the gamut of what was on the LA scene at the time. Even if you never made it to the infamous Golden Cup on Hollywood Boulevard, this record has the irresistible lure of something put out by your neighbors in their garage—because we're all so familiar with these bands and what they later evolved into (wether we liked that evolution or not), there is an intimacy present that may warm your soul, as you look back, on or in anger. –Mikki (Frontier Records, PO Box 22, Sun Valley, CA 91353)

OPEN ZINE IV [7"]
Nice little alternative compilation E.P. featuring art, comics, stickers, and one song each by ADMIRAL, 23 MORE MINUTES, GEKO, AND EDGEWISE. I think GEKO's "A Toxic Life" is my favorite. Limited edition of 1000. Carrie Geko did the radical cover and "sing along with Geko comic". Really cool homegrown project! –Ethan (Order directly from OPEN ZINE, P.O. Box 482, Paoli, PA. 19301, $3.00)

THINGS I STOLE [7"]
Good ol' Deb Disaster brings forth a monument to do it yourself creativity with her LINTFIT zine and new (few months old) comp. Punx are sure to be happy with the line up of bands: CRINGER, CHRIST ON A CRUTCH, LIBIDO BOYS and LUPO. The CRINGER song is one of their best and most melodic ever. CHRIST ON A CRUTCH and LIBIDO BOYS are real punch-in-the-eye punk and LUPO is a strange rock variation I can't really figure. Cool from start to finish with a fold out poster/jacket to boot. Way happening effort. –Tomás

"We got a burglar...you want any help just holler." "No: I'm just going to shoot him." —LAPD Mobile Digital Terminal

I.P. FREELY'S ANTI-DEMO COLUMN

PAIN FOREST/Pain Forest
$4.00 (5 tracks)

I kept wondering why I didn't hate this as much as I wanted to and believe me after laying eyes on the cover I desperately wanted to: obvious Speed-Metal 'Gothic' influenced high-school sophomore art with the band's name inlaid with type chosen from a CD-ROM of the world's stupidest fonts that they borrowed from Armored Saint. Expectations were preparing me to endure sterile, studied suburban black metal pap with DEATH lurking just around every lyrical corner. But while the words to their songs alternate between warmed-over Suicidal Tendencies and Slayer, and the music does fall into the moshing category, the playing is so sloppy and crudely recorded (the drums really sound like drums and not some of Rick Rubin's samples) that it isn't half as boring as some of these bands can be. But still, pity the poor 'musicians' in Pain Forest as they hurtle down a blind alley called "Metal" chasing some tiresome rock dream of big money, fast American cars and white trash women who have the tacky cover art of this tape tattooed on their shoulder blade.

SUPERCOLLIDER/Supercollider
$5.00 (8 tracks)

The name of this duo is a great one but misleading. To me 'Supercollider' sounds like a band that would bill itself as A PILEDRIVING JUGGERNAUT OF SHEER NOISE AND VOICELESS TERROR BEATING THE AUDIENCE INTO A FRENZY OF ECSTATIC OBLIVION or something like that. (Now you just watch-some industrial band from Alhambra will steal that line from me and I'll see it under their name in the next LA Weekly Kontrol Factory ad). But in reality, Supercollider are a very polite couple of guys playing heavily processed drums and guitar over simple repeating sequenced keyboard, with a bit of plaintive singing. Guitar notes echo and overlay creating some handsome chord combinations and overtones. Pretty original. The songs tend to be very long and drone on a bit-but then, this isn't meant to be "OKAY let's see you all raise yer fist and say WEELLLL ALL RIGHT!!!" kind of stuff anyway. It's more like something you'd put on at a moderate volume when painting your room or having sex with your girlfriend.

VAMPIRE RODENTS/War Music
$7.00 (17 tracks)

The insert to this one is excellent, excellent! Twisted color copy on the cover and the insert, stuffed full of words, folds out to roughly half the length of a Blue Whale. The Vampire Rodents play lots of angry samples anchored down by a heavy metallic bass. Lots of good things happening and if you like incoherent Industrial animal-loving bands you should buy this tape. The singing is mostly on the Laibach-pompous side of things, but sometimes when he gets a little kooky he's a dead ringer for John Napier (Ethyl Meatplow). If the Vampire Rodents ever come to town they and Ethyl Meatplow can open for those free-love ritual hippies in Crash Worship and then we can see finally just who has the most impressive penis on the Industrial scene. V.R. are a bunch of Germans located in Phoenix, go figure that one out.

ADAM ROBERTS/Manhattan Beach
$? (6 tracks)

I was speechless. Flabbergasted. I didn't believe the press kit when I opened it up and read that this guy is trying to emulate Elton John, Billy Joel and Jackson Browne. I figured that it must be some kind of ultra-trendy blurring of the line between serious tribute and camp, like those morons Dinosaur Jr. with their Neil Young revival road show. But, in point of fact, this tape sounds *just exactly like* a perfect imitation of 1975 era Elton John as performed by Billy Joel. His voice even goes flat much of the time, just like Jackson Browne's has for his entire 25-year career. The question is-how in the HELL did this tape find its way to my computer table via B.I.D.? Maybe it's because the guy really gets around (The tape is called "Manhattan Beach", but his press kit features reviews from Brooklyn and New Jersey raving about the talent of this 'native son') and he heard about us while on his Piano Bar North American Tour '90. But, whoa-the return address is from...Las Vegas. Where he is no doubt appearing at this moment, at some hotel casino opening up for those two homos with the white Siberian tigers. Next engagement: Harrah's Tahoe with Daniel Johnston!

GRAVITY THROTTLE/Gravity Throttle
$3.00 (4 tracks)

Three (?) guys play monster guitars over a barely audible drum box and even fainter vocals. I should mention that it seems intentional. And well done. Much of their guitar playing sounds

I.P.'s REVIEW-O-MATIC

	Pain Forest	Supercollider	Vampire Rodents	Adam Roberts	Gravity Throttle	Myther	Daddy's Protien	The Grey Spikes	Dead Epilogue	Static Effect	Poetry Devils
Art & packaging	1	7	8	2	2	2	1	5	1	9	5
Book? Stickers?	0	0	3	0	2	0	4	2	0	8	3
Sound quality	3	6	5	7	5	4	2	6	0	5	3
Lyrics	2	5	8	1	2	0	3	2	1	0	6
Lack of guitars	0	4	7	5	0	0	0	0	7	9	0
MINUS SCORES											
Trying to re-create the suckin' 70's	–	–	–	10	–	10	10	–	–	–	–
Lame concept*	25	10	–	15	–	10	10	15	10	–	10
They seem to want to get signed	20	–	–	20	–	–	–	–	–	–	–
BONUS SCORES											
Erase tabs intact?	–	10	–	10	10	–	10	–	10	–	–
Listened to the whole thing w/out vomiting	20	20	20	–	20	–	–	–	–	20	–
TOTALS	-19	42	51	-20	41	-14	-1	0	9	51	7

*LAME CONCEPT SCORING
-10: TOO INTELLECTUAL TO HAVE A CONCEPT. Leave art school at once. Do not pass GO do not collect $200
-15: DATED CONCEPT. *Spare me – send it to Rolling Stone or their bastard spawn at Maximum Rock & Roll*
-25: SUCCESS CONCEPT. Hey, you're the next WARRANT! Allow I.P. to give you a toilet shampoo, fuckfaces!

SCORING:

100 and up	MATHEMATICALLY IMPOSSIBLE—IT MUST BE SOMEONE I'M SLEEPING WITH
80-100	THE MESSIAH HAS RETURNED
40-79	DESERVES A HUNK OF THAT MICHAEL JACKSON BILLION
20-39	MAYBE THEY'RE GOOD OR MAYBE THEY JUST PUNCHED OUT THE ERASE TABS
0-19	NOT MUCH GOING ON HERE—SAVE YOUR MONEY
-20- -1	SHOULD PUT AN AD IN THE RECYCLER AND SELL ALL THEIR EQUIPMENT
-55- -21	SHOULD GIVE THEIR EQUIPMENT AWAY AND THEN LIGHT THEMSELVES ON FIRE
-55 and under	MATHEMATICALLY IMPOSSIBLE—IT MUST BE A PERSONAL VENDETTA OF MINE

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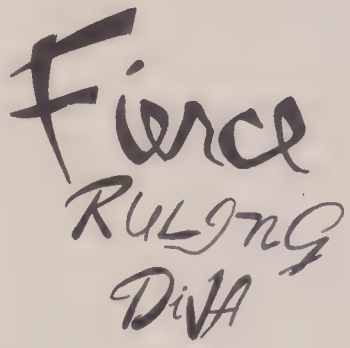

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like the Stooges-lots of wah-wah riffing. The concept seems to be: get into the sounds of the guitar and make up your own beat. In the Paula Abdul generation '91, thank god for people who don't pound you over the head with their big bad drum sounds. (I can't tell the difference between corporate-label produced rock, rap, metal or disco anymore-they all use the same drum machines). Good tape. The only thing they could have possibly done that would have been more constructive than sending this tape to me is to have taken it and shoved it up Janet Jackson's ass.

MYTHTER/Mythter
$? (4 tracks)

Slow, slow techno metal with a Roland 626 Drum box innocuously and aimlessly poofing and tinging its little heart out in the background. Sitting through this onanistic experiment in tedium really tried my patience. The best thing that I can say about Mythter is that it's almost but not quite as bad as some noteworthy Anti-Demo losers in the past like Monkey Paw (I.P. #1) and No Talking (I.P. #4). However, there will be a special "Tournament Of Fuck-Ups" I.P. column at some point in the future where all the most boring bands in the world compete in a runoff election so don't count them out just yet.

DADDY'S PROTEiN/Daddy's Protein
$? (8 tracks)

Some serious competition for Pigmy Love Circus in the Hollywood Straight-To-Nowhere Derby. Muddy, grungy metal from the gutter that wanks off until the very last minute; the fourth song on side 2 is a keeper. There is a little lyric book about the size of one of those Chick tracts (you know-those little religious comic books you find laying on the sidewalk sometimes) included with this tape. The words in the book are occasionally grunted in a few of the songs, but it seems like the book is included mainly just as a low-brow literary bonus. It features some stirring stanzas from this bunch of Raji's rejects, most of which apparently didn't make it to the final mix. Well I tried, guys, I really tried; but at some juncture in side two I barfed, and down the toilet with it went your 20 points. The Recycler's free ad hotline # in the Valley is (818)956-1066.

THE GREY SPIKES/Sex & Hate
$5.00 (18 tracks)

The press pack with this one says that this band kneels at the shrine of the Ramones on a regular basis. Well, they're about as monotonous. Buzz saw guitars and no detectable tempo changes. They also cite Link Wray as a major guiding force but that's apparently a cruel hoax. Nothing really terrible about these guys, but fuck me if I could tell any of these songs apart. Sort of like a Hüsker Dü show that way. The drums were recorded live for the first song and then cloned to make an 18 song cassette, I'm sure of it.

DEAD EPILOGUE/Nonoxynol Nein
$6.00 (18 songs)

A fan letter: this guy thinks my column is funny. He sends a cassette chock full of heavy, foreboding aural atmosphere: backwards tape noises, bass played with heavy echo, talking in the background, and lots of tape hiss. He sends a picture of himself along with the tape saying it's good for throwing darts at. I urge everyone who has gotten a bad review in this column to send for this tape just so you'll know who reads me. If you do you'll probably feel very relieved.

STATIC EFFECT/Siamese Twin Reflex
$8.00 (? tracks)

No words, no 'songs', no track listings, no long winded liner notes: all you get here is some of the most complex and inspired music that never made it to a $32.00 list Japanese import CD. Static Effect are a well kept secret on the L.A. industrial/ experimental scene and of their 3 tape releases this is probably the best one to date. Their recordings are so rich in inventive treatments and samples that it's hard to pick out any highlights on this stream-of-conciousness sequenced 90 minute cassette. Looped rhythms, orchestral codas and keyboards of doom all clash in dense, pounding improvs. Voices appear at times, but only after they've been processed into oblivion. Comes in one of those plastic cases like the ones that those "Stop smoking in 10 days or your money back!!" educational seminar tapes are packaged in, which is a drag in the car, or if you want to file it away in your Recotron wall mounted 48-cassette organizer. Hey, *Dead Epilogue*-buy this tape and learn how to get it right.

POETRY DEVILS/Performance
$4.00 (8 tracks)

Some poetry recited over music from New Mexico. Everybody likes them, according to their bloated, flabby press kit. Hey, P.D.'s...check out *my* poetry-

I.P. Freely was given a mission
So in his tape bag he went fishin'
He found Poetry Devils
So he covered erase holes
And taped the Germs over their lame submission!

ADDRESSES

PAINFOREST...2243 Catalina St. #B, Burbank, CA 91584

ADAM ROBERTS...c/o As Is Prods., 2413 s. Eastern Ave. Ste. 277, Las Vegas, NV 89104

GRAVITY THROTTLE...3301 E. 2nd. St. #8, Long Beach, CA 90803

VAMPIRE RODENTS...c/o V.R. Prods., PO Box 36988, Phoenix, AZ 85067

SUPERCOLLIDER...2505 W. 6th St. #803, Los Angeles, CA 90057

MYTHER...10763 Lansdale St., Toluca Lake, CA 91602

DADDY'S PROTEIN...737 N. Myers, Burbank, CA 91506

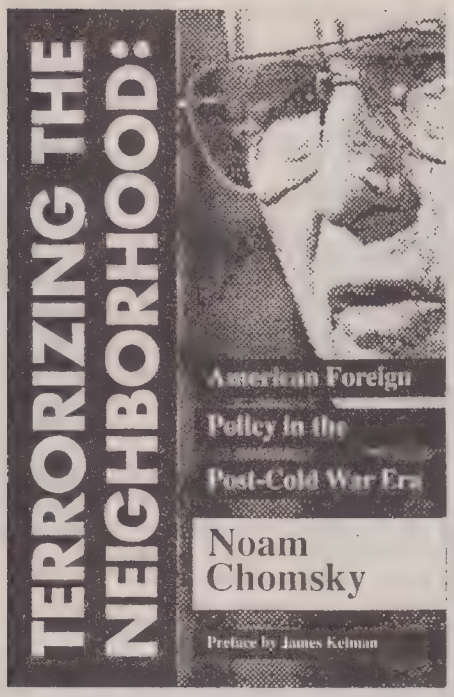
THE GREY SPIKES...21610 Reynolds Dr., Torrance, CA 90503

DEAD EPILOGUE...526 N.W. 21st. Ave., #61, Portland, OR 97209

POETRY DEVILS...c/o Aural Mural, PO Box 27503, Austin, TX 78755-2503

If I had a free press I wouldn't last more than three months. —Napoleon

BEN IS DEAD BOOK REVIEWS



"TERRORIZING THE NEIGHBORHOOD"

by Noam Chomsky • review by Mikki

This book gives a very general overview of Noam Chomsky's thoughts, viewpoints, and conceptual framework. What Chomsky says isn't new, nor is it groundbreakingly different from what radical (and primarily tenured academic) thinkers in this country and others have been saying for a long time; however his high profile and the undeniable accessibility of this book (in both cost and time) make it an excellent introduction to his work and to that of one kind of political theorizing prevalent today. It's basically a transcript of a speech Chomsky gave at a conference in Edinburgh last year, with a cogent preface by James Kelman and a brief introduction by Linda Gray, along with a transcribed question and answer session at the end.

Because of the time frame in which this book was created, nothing about "Operation Thyroid" was included, and it is therefore interesting to read it in light of our most recent assault in the name of democracy. Chomsky focuses on Panama, noting that this invasion was historically significant because it was the first which was not made under the guise of a Soviet threat. He then goes on to detail other atrocities committed in the hemisphere, noting the enormous loss of human life in the name of "human rights". The historical change that Panama marks is useful for examining the government's policies and tactics of disinformation and manipulation because they are in flux after the end of the Cold War, although the basic aims (gaining popular acceptance at any cost, repressing dissent, promoting abstract values while pursuing covert concrete operations) remain the same.

Dismiss the cold war as a functional myth which allowed a reluctant population to acquiesce to violent and subversive government policies. The fall of the "cold war" as a propaganda tool was inevitable: like all weapons, it became obsolete. With the loss of the Soviet "other" a new one had to be created, (ie the "war on drugs"). The governmental program, then, becomes one of justification for its policies which are generated from within. There is a polite bow to populism, and the public is allowed to participate in a ritual vote, as well as to watch their "leaders" discuss the matters on their television sets. Thus popular movements are reduced to a position of reactivity, and initiative is dulled. The desire for justification becomes the overriding need and the tools necessary to satisfy that desire—the media, our interpretive processes, language (both figurative and verbal) itself.

These tools must appear to be seamless—they must seem neutral, so that the message they carry, the propaganda which is built into their very framework, is read by the public as given (for example, even the most "liberal" of television or print analysts, when discussing the abortion "question" never questions the right of the government, whether it's Congress or the courts or the executive, to create legislation which limits a woman's right to control her own body—the question is merely how far the patriarchal systems can go to limit her control). The manipulative agenda requires that viewpoints be polarized, that a false debate be engendered, so that the true question, the true obscenity of control is rendered invisible and unquestioned. The basic policies are out of sight; they are imbedded in a framework in which "debate" is encouraged and the myths of autonomy and equality before the law are maintained. The "opposing" viewpoints are presented as equally valid, and the spectacle of a mild conflict is played out on the "public" arena, but the puppeteers remain hidden.

Chomsky gives examples from Guatemala, Honduras, and throughout Central America (he even goes so far as to accuse former Costa Rican President Oscar Arrias of complicity with US interventions in Central America). In any imperialist assault or colonization attempt, the battleground must quickly be defined, usually through the media, and in recent history we saw the arsenal which included "a new world order" and "support our troops" destroy the petty resistance of peace activists as effectively as the Patriots stopped the Scuds. The false consensus implied by the former statement and the complicity of the mass media in shutting out coverage of protests prove the bankruptcy of the very values the war was supposed to uphold. Even when the specter of Vietnam was raised, it was swiftly recuperated by the administrative-media machine: "the wound has healed", "we will honor these veterans, and we will not forget the others" "we will make our country proud again." In an economy of kindness, these phrases will buy you a lot of time.

The government will continue its policies of intervention and manipulation, at home and abroad. Desert Storm, like Panama, was not invoked under the threat of a Soviet move, and thus the veil of justification it hid behind was new and dazzling to our jaded eyes. Yellow ribbons proved just as effective as red-baiting. Yet the fact that the Soviets are now reduced, in our (very limited and controlled) vision, to just another struggling socialist nation looking for a handout, the image of America flexing its military might is even more grotesque, because there is no longer the risk, once so ubiquitously promoted, of every conflict escalating into a global one. There was a brief attempt to build up the Iraqi army as "the third largest army in the world", but even this was quickly dismissed as ridiculous.

The fact that we have been governed by a right wing Republican administration for the past ten years is not the reason these wars have been initiated. Chomsky writes that the debate over the "liberal" and the "conservative" agenda is a false one. The only difference between them, he claims, is that of tactics. The apparent choice proffered by the two party system is as devoid of significance as the freedoms we start wars over.

Co-published by Pressure Drop Press and AK Press International. Available through Pressure Drop Press, PO Box 460754, San Francisco, CA 94146.

BOY IN THE AIR

by Don Bajema • review by Tina

This book is made up of twenty-seven stories, each one separate and complete, yet connected together like chapters. They mainly take you around the mind and life of Eddie Burnett, who starts out as a kind of sweet, slightly fucked-up rebel child. Don Bajema has a way of writing that makes it difficult to tell if it's fiction or autobiography. He fills the pages with graceful details that feel like the reality of an exceptional memory. BOY IN THE AIR is easy to read because you actually care about Eddie and what's going to happen to him. In the back of the book, Don Bajema gives "respect and fond regards to anyone who recognizes themself in these stories," and I think a lot of people probably will. *(paperback, 140pgs / 2.13.61, PO BOX 1910 Los Angeles, CA 90078 (213) 462-8962)*

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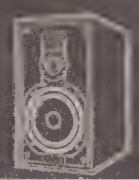

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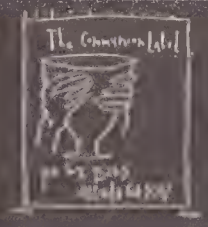

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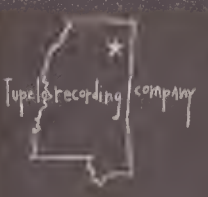

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BEN IS DEAD MAGAZINE REVIEWS

ALIEN PSYCHIC FACTOR 32pg Digest (5 1/2 x 8 1/2")
Collage art layouts, an "other words for the word vomit" directory, some interesting UFO information, sarcastically reprinted Christian dogma and a "sympathetic to smokers" column are what make up this Oakland zine. Some of it is so sloppily laid out that it's unreadable. Lack of direction and/or focus is the downfall here in what could be a very cool medium. –Tomás (484 Lake Park Ave #365, Oakland, CA 94601)

THE ALTERED MIND #8,16pgs, S (8 1/2 x 11"), $1
A goth magazine all printed in pretty mauve ink and fancy typefaces. The contributors are each allowed the luxury of waxing at length about the album of their choice in the "pick" section, but the record reviews are equally lengthy and essay-like in form. If you just can't hear enough about NICK CAVE (very pro) and LONDON AFTER MIDNIGHT (very con), or if you need a recipe for sheep's head soup, here's the magazine for you. –Mikki (PO Box 1083, Claremont, CA 91711)

BABY SUE Volume 3, Issue 1, Fall 1993. 18 pg, D, $1.50
Irony is always dangerous—it assumes the cloak of reality, and then dances on the edge of absurdity, thus always running the risk of being mistaken for what it seeks to parody. BABY SUE may be running the same risk. The "true life confessions" of abused children and the "Are You a Serial Killer?" pieces will shock you in the insidious and knowing manner of Andy Kaufman. That the sole black child (among eight) "interviewed" was named "Shitonya Blackhead" is just one example of BABY SUE's disturbing sense of humor. –Mikki (PO Box 1111 Decatur, GA 30031-1111)

BACKOFF #3, 16pg D
Another typeset but really slim zine with the usual short stories, scribble comics and a "intend to offend" attitude. In other words, not much substance. What's a 976-CLUB ad doing in here? Lame personal ads to boot. Kind of a waste of time and half-toned pictures. –Tomás (Xeno-Vision Production PO Box 109, Gardena, CA 90248-0109)

BAKER'S DOZEN #1, 44pgs, $1
A very decent first outing by some Santa Cruz fuckheads. Some band interviews, including the MELVINS, some really funny comics, some stories and other assorted junk (reviews, poetry, found shit). They take contributions, and, get this, it says they will put an ad in for $1.00. Can't beat that. –Evan (849B Almar Avenue, Box 154, Santa Cruz, CA 95060)

CHILDREN WHO STICK CRAYONS UP THEIR ANUS Summer 1991, 24pg, D $1.00
Welcome to the torture garden as described graphically by Richao Polysorbate 60, a drooling, self pitying sod who has come up with the most warped zine of the month. Focusing mostly on decaying human flesh as a metaphor for a decaying social and moral order, Mr Polysorbate diffuses an excitingly fresh theory of life and our meaninglessness within the context of our mortal bodies. Collages are the chosen medium of expression with a minimum of text throughout. A five ribbon effort barely slapped together by a genius of our day (unrecognized). Ha. –Tomás (no address unfortunately)

EAR OF CORN #17 &19, 12pg, D
Issue #17 has an interview with JUNGLE MEDICS has a cool front cover and editorials on the Gulf War. Record reviews include AZALEA SNAIL and NAKED CITY; fanzine reviews and comics complete the scene. #19 has ROTTEN RECORDS and FACEPULLER interviews. What makes EOC way cool is that it's very true to the do it yourself ethic, has been going for a long time in Ohio where life for the experimental musician is often stifled and EOC consistently interviews bands that no one has ever heard of and won't for years until some "important" snob in a big city "discovers" them. As an added bonus the editor, Dave, is very cool about writing people back. –Tomás (Dave/Wheelchair Full Of Old Men, PO Box 2143, Stow, OH 44224)

KOAN #3, Mar-April 1991, 20pgs, S, $10 / 6 issues
A magazine which needs a little more focus, and perhaps higher editorial standards to go with the expensive paper and print job. There are two very brief interviews with local bands, and a great deal of fiction, introspective essays ("The Koan Personality Inventory"), and a nerdy feature they call "The Cameltoe of the Month". The strength here is the review section, which is one of the best I've seen in any independent magazine. It includes books, music, and magazines—but they were, however, completely duped by the MRR April Fool's issue. –Mikki (PO Box 18278, Washington, DC 20036-8278)

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INFINITE CONNECTIVISM 31 pgs, D, $?
Not a magazine per se, but a small booklet which describes Howard Hallis's philosophy. Hallis synthesizes several modern thinkers, from Joseph Campbell to Rudy Rucker, with a few Romanticists thrown in, to form a thesis which states that all things are connected, and that all connections are infinite. A connection is not closure; it is a pathway to the boundaries of the universe, which is always unbounded. Unfortunately, this enthrallment with science is supported by the most mundane of metaphysical examples, and Hallis finds himself preserving Campbell's totalizing view of difference and therefore denying the uniqueness of any given experience by claiming that because we are all connected, we can have access to that experience. Existentialists in particular will enjoy the self indulgence of this one. –Mikki (c/o Howard Hallis, 2806 Cardiff Ave., Los Angeles, CA 90034)

THE OVOFILE Vol. 1, #2, May 1991, 12pg, D, $2
Intellectual-but-accessible anarchist magazine with the *only* review of BID that I've ever read which "got it" (ie the difference between "obsessions" and "obsessiveness"). Also contains a very well prepared argument concerning the difference between anarchists who allow themselves to be defined as oppositional (and thus assume the place created for them by authoritarianism), and anarchists who have a theoretical grounding which results in a positive praxis. I do, however disagree with their alignment with the Loompomaniac definition of the anarcho term "tendency", which lends itself to a dangerous essentialism. –Mikki (c/o Trevor Blake, PO Box 23061, Knoxville, Tennessee, 37933-1061)

PROFANE EXISTENCE #10 April 20pg $1.00 tabloid news.
The most impressive PE to date. This Twin Cities anarchy/music zine is one of the most dedicated and noteworthy undergroud zines out there in America right now. In addition to heavyweight insight on the War, political events (both local and international), from all avenues (environmental, indigenous rights, homelessness) are covered. ABESTOS DEATH and reports on resistance movements in Germany are the main features. If the underground ever needed a consistent unofficial newspaper of music and politics this would be my choice for sure. Great music and zine reviews also all on a two color, typeset large format (no eye-straining here). Good luck for the future to this always struggling "walk what we talk" zine. Highly recommended. –Tomás (PO Box 8722, Minneapolis, MN 55408)

ROT FANZINE #?, 28PGS, S, $2
A hefty magazine from Indiana, ROT has a very high ratio of image to text, though this is somewhat undercut by the poor production values (xerox). The strongest pieces in this issue seem to retain something of their creative processes—layout and content interact well in "The antideluvian's interrogatives" and "Notes on Fauvism". There are also some brief interviews, and an emphasis throughout on the fashion scene, of all things, with reviews of shows, interviews with jewelry designers, etc. The highlight of the issue of course, is the BEN IS DEAD MANIFESTO, apparently written by Darby in a fit of evangelical inspiration *(I was very young then –ed)*: "The mag is geared toward change and ACTIVITY and some sorts of MENTAL STIMULATION, with a big focus on what ALTERNATIVES are available to you...it will be important in the growth of the NEW music scene that WILL happen" (p3). Hallelujah. –Mikki (229 Gregory Avenue, Munster, IN 46321; make checks out to Karyn Kol)

SAD ZINE #?, 20PGS, D, $?
Thoughtful skating magazine that's very personal and accessible to the non-skater. Includes lots and lots of photos in a style closer to Man Ray than *Thrasher*. The text reads like a phone call from a friend, as Bruce tells you about a trip to Arizona, skating tips ("most of the people that we encountered suffered from glorified jump fever") interwoven with philosophy ("the Grand Canyon is too big to take a picture of") and humorous observations. –Mikki (Bruce, 1852 Mayall Court, San Jose, CA 95132)

STEPPING STONE 28pg , D, FREE
This monthly photocopied zine is meant to feature unsigned bands and give exposure to struggling artists. Fine, but the reprinting of lame pre-made bio sheets from record companies (in this case Alias records, Island and Dr. Dream, oh boy!) is a cop out for doing real interviews. There's an article on the Music Access phone system and a soft anti-War perspective throughout. More annoying than meaningful, this idiot's parade of journalism is content to do a half-assed job talking boring music without conclusion or opinion while self promoting their own tape label, Baby Faze Prodution to the hilt. –Tomás (PO Box 4264, San Francisco, CA 94101)

UNDER THE VOLCANO #2, 16pg S $1.00
UTV has an ultra-clean typeset on newsprint look to it much like BID. Contained in its short body are poetry, concert reviews and record review, from NOCTURNUS to KITCHENS OF DISTINCTION. The industrial group 16 VOLT gets interviewed and there is an insightful column on how people judge on the basis of appearance. Although this zine runs fairly short for the $1.00 price tag and has much of the typical review material, the spirit of the zine is noteworthy and shows positive room for growth. –Tomás (PO Box 236, Nesconset, NY 11767)

. . . without ever seriously putting into question its own continued existence or that of the class which owns it. –Walter Benjamin

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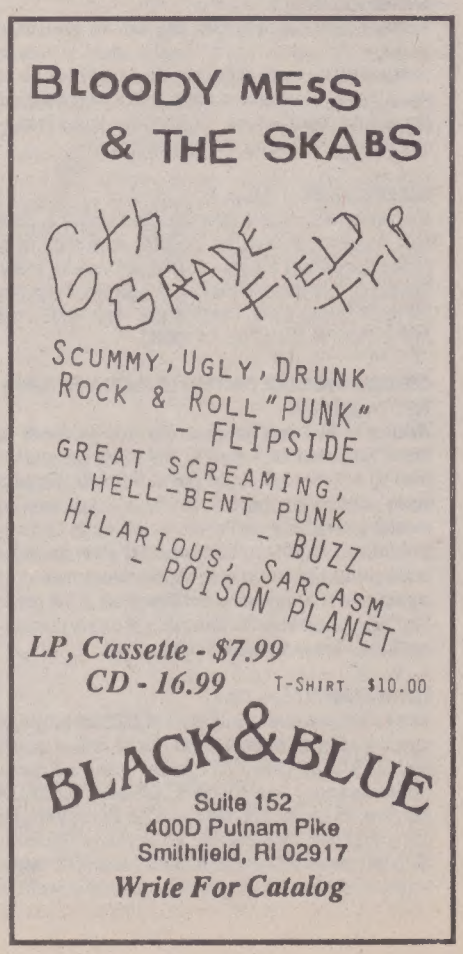
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GREAT GREEN GOBS...

continued from page 19

eyeballs in the whole country, huh? Burger King! They put 'em in the Whoppers."

"Groddy! My friend's older cousin was drinking a coke and he found a mouse in it one time. His mom wrote them a letter and, like, this truck pulled up and dropped off a TON of free coke."

"No way, cause if you put a nail in a bottle of coke and leave it there, it'll dissolve."

"So?"

"So, the mouse would've dissolved and all he'd get is mouse sludge, like maybe just some bones and stuff."

"EEEEWWWW! That is so sick. But you know what's sicker?"

"Drinking a glass of tomato juice and finding a hair at the bottom?"

"No, falling of the Empire State Building and getting your eye socket caught on a nail half way down."

"If you spit off the Empire State Building, the spit will be going so fast when it hits the ground that it'll go through somebody's head into their brain and they'll die."

"Don't ever laugh when a hearse goes by or you will be the next to die."

"You know, if you die in your dreams, you'll wake up and you'll be dead."

"My sister has sex. She is such a slut."

"That is so disgusting. You know what happens? The guy puts it in you and then he *pees* inside you. And not only that but if you're really in love you have to put it in your *mouth*."

"Puke-o-rama, I can't *even* believe people do that!"

"And this guy and this girl they wanted to go somewhere in their car and be alone. So they went up on Mulholland Drive and they parked. The guy had the radio on and they were kissing and stuff. Then the D.J. came on and said that there was this maniac running around killing people but he didn't have a gun or anything 'cause his hand got cut off and he had a hook and he would kill people with it. So the girl got really scared and she asked the guy to take her home but he didn't want to. They got in this big fight and the guy got all pissed off and just peeled out of there like really fast. And they get home, right? And the guy walks around to open the girl's door and he just faints dead away. And the girl gets out and looks at the door handle and there's this bloody *hook* dangling there. Like, they almost died."

"Yeah, right!"

"No, really, I heard it at that slumber party, the one where we put Tricia's hand in warm water and she peed all in her sleeping bag."

"Too funny! She's such a pig."

"I know. She was all crying and stuff when we were playing Bloody Mary."

"Playing what."

"Bloody Mary. It's easy. You go in the bathroom and you shut the door and turn off the lights and then you say "Bloody Mary, Bloody Mary" 13 times. Then she's supposed to show up in the mirror but if you see her you die. Wanna try it. It's fun! C'mon."

"O.k." ■

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CORRECTIONS

FROM BEN IS DEAD ISSUE #13

obsessively compiled by Mikki

PAGE	WAS	SHOULD BE
5	actualy	actually
13	Im	I'm
17	corprate	corporate
18	perahps	perhaps
19	aluded	alluded
24	loose	lose
25	apocolyptic	apocalyptic
	loose	lose
30	that	who
	manufacter	manufacture
	CD's, LP's, 7s	CDs, LPs, 7"s
	KDISK	K-DISK
	rotery	rotary
31	darby	Darby
35	Eunich	Eunuch
	say's	says
	Rick	Rikk
	farrel	Farrell
37	mom & dad	Mom & Dad
40	FLIPSIDES	FLIPSIDE'S *
42	dosn't	doesn't
	repetative	repetitive
45	Bee Gee's	Bee Gees
49	Glen Brancha	Glen Branca
54	Beelzebub	Beezlebub
	Decator	Decatur
55	Typo's	Typos **
	comerades	comrades **
	thiers	theirs**

On page 54, the zip code for VIRGIN MEAT was missing a number. The full address is 2325 W. K-15, Lancaster, CA 93536.

On page 16, a quote was repeated from a previous page

On page 30, I (-ed) accidentally put Lee and Zebra of DIONYSUS' home phone number in the contact listing instead of their office number (talk about an error!). Anyhow, as you can guess they got one million phone calls too many and have since changed their home number (no doubt they'll never tell ME what it is). For all those who'd like to try again their office # is (818) 953-4036.

On Page 30, we should have stated that it was John Napier's penis which was censored by Glendale Rotary. Also on page 30, it should have read "a contradiction *in* terms", not "a contradiction of terms".

On page 39, we forgot to credit the photo of the singer from CITIZEN FISH, which was taken and donated to us by the generous Al Flipside. The other error we made was that we used the same photo as he used for his magazine... oops.

*—from an ad and not our fault

**—from the errors section itself!

Don't ever take a fence down until you know the reason why it was put up. —G.K. Chesterton

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